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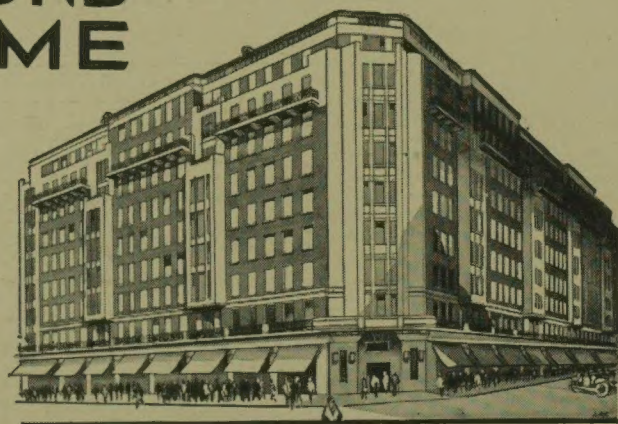


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SATURDAY, FEBRUARY 21, 1931.

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THE CENTRAL FIGURE OF THE POLITICAL CRISIS IN SPAIN: HIS MAJESTY KING ALFONSO XIII.

The stirring political events in Spain lend unusual interest to this picture of King Alfonso, which was painted last year. Son of the late King Alfonso XII., by the latter's second marriage, he was born in Madrid on May 17, 1886, after his father's death, and was proclaimed King under the regency of his mother, the late Queen Maria Christina, who died in 1929. King Alfonso himself assumed the reins of government

on May 17, 1902. His wedding to Princess Victoria Eugénie, daughter of Princess Beatrice and grand-daughter of Queen Victoria, took place at Madrid on May 31, 1906. There are six children of the marriage—four sons and two daughters—namely, the Prince of the Asturias (born 1907), Prince Jaime (1908), Princesses Beatriz (1909) and Maria Christina (1911), and Princes Juan (1913) and Gonzalo (1914).

FROM THE PORTRAIT BY MICHEL WERBOFF, EXHIBITED IN THE SALON DES TUILERIES, PARIS, 1930.



By G. K. CHESTERTON.

I HAVE always wondered why there is no New Religion forbidding the use of salt and pepper; not to mention the more monstrous case of mustard. I cannot understand how it is that no Moral Movement, no deeper stirring of social consciousness, no wave of higher citizenship and devotion to the ideal of Service, has appeared to start some people interfering with other people in the use of condiments—of all those pungent luxuries with which an effete and self-indulgent civilisation has hitherto complicated its meals; taking salt with eggs, mustard with beef, pepper with mutton, and all sorts of strange, unnatural sauces with everything else. Surely there ought to be a Crusade against these things, since a Crusade is now commonly held to mean an attack upon some habit of Christian civilisation. Very little would be needed to set the Puritans, who are above all Manicheans, denouncing these things exactly as they now denounce beer or tobacco, and are, indeed, already beginning to denounce coffee and tea. In contradiction of the advertisement recently so common, we should see the town plastered with the words "Join the No-Mustard Club." By a slight emendation of Scripture (which is nothing to the devout Puritan) we should be told that the salt which has *not* lost its savour is fit only to be cast forth and trampled under foot of men.

Such a Puritan version of salt in the Gospel would be far less impudent than the Puritan version of wine in the Gospel. In a hundred ways we should be assured of the corrupting and degrading character of these condiments; and terrible stories would be told of ruined families weltering in anchovy sauce as if in gore, or darker stories of that darker drug, the sauce that bears the name of Worcester. I could myself, on the spur of the moment, easily make up all sorts of arguments and illustrations as convincing against condiments as others are against convivial liquors. I could point out that the old proverb about taking strange stories "with a grain of salt" was itself an evidence of the connection between strange substances and strange delusions, and bring out the result that salt is really a sort of opium. I could point out that the very fact of mustard being hot in the mouth is analogous to the old phrase about ginger being hot in the mouth, which has come to be a sort of euphemism for vice or violent self-indulgence. I could point out that pepper is actually used by criminals as something to fling in the faces of their pursuers, to blind and choke them. So that the pepper-pot takes its place in the police museum as being both a weapon of crime and an instrument of torture.

It seems as sensible to argue that some criminals make a bad use of pepper as to argue that some drunkards make a bad use of port wine. For those who sneer at tobacco may be expected, in the same sense, to sniff at snuff, and presumably to snivel over pepper, for a great part of their moral eloquence consists of sniffing and snivelling. Nothing is needed, for most of their moral movements, but a sort of gesture of priggish repugnance and small-minded superiority; and it would be just as easy for a moralist to make that sort of face over a jar of pickles as over a pot of porter. A curious mixture of the snobbish sneering of the middle classes against the working classes, with the more morbid snarling of the invalid against the healthy man, has made a large number of things that are simply common appear merely coarse. So perhaps we may look forward to fresh purifications of society, purging it of all the poisons of pepper and salt and sauce, and reducing it to plain living by this remarkable course of high thinking. Vinegar

would be forbidden by the teetotallers, because of its wicked past when it was wine. Mustard would arouse a similar Moslem or Judaic fury, because it is generally eaten with ham. The equality of the sexes, in eternal ethics, would be asserted by saying that there shall be no sauce, either for the goose or for the gander.

By the way, though the point is a parenthesis, what a remarkable anticipation that proverb is of modern muddle-headedness about the sexes! It is, in fact, often used, in the sex controversy, as a

with the solemn question of supper. Suppose the sauce is egg-sauce; am I to wait patiently for eggs from the cock, as an alternative to eggs from the hen? I will not eat cow-beef if I can help it, merely on the ground that what is mustard for the bull is mustard for the cow. Nor will I look for milk from the bull, however much I may recognise the general necessity of milk rather than mustard. It is something rather typical of the way these things are treated that people should express their view in proverbs rather than principles. The scientific course is obviously to begin by clearing up the question of what is the real difference between a goose and a gander, and then pointing out that it does not affect the question of sauce, though it may very much affect the question of something else. But this laborious method is very unpopular with a generation which thinks that self-assertion is a complete substitute for self-criticism, or, indeed, for any other sort of criticism. In that world we are well acquainted with the sort of goose who possesses very little except sauce.

But this, as I have said, is merely a remark in brackets, in the course of other remarks about other heresies. We are chiefly concerned with the heresy of the Manichees, which has already expressed itself in the denunciation of wine and even tobacco, and might just as well express itself, I would suggest, in the denunciation of mustard or even salt. For the essence of that idea is that every pleasure as such is suspect; or that, unless a thing can be specially shown to be morally good, it is most probable that it is morally bad. There is no real defence of a luxury except to prove that it is a necessity. Now, it would be much easier to argue, in certain cases, that wine is a necessity than that vinegar is a necessity. There are certain practical good effects sometimes produced by the tobacco plant which are very seldom produced by the pepper-plant. The enemies of these drinks or drugs, as they would call them, may think that the evil of them enormously outweighs the good; so enormously as to justify their extinction as pure evils. But they could not deny that the drug is a drug; in the double sense in which a drug is normally regarded as good and evil. They could not deny that such a thing is a drug, both in the sense of something consumed by a drug-fiend and of something sold by a druggist. They may think it unwise to use it for an immediate remedy, but it is used for an immediate remedy. Smoking has been known to serve for some time as a substitute for eating, and a cigarette does sometimes soothe the nerves of a neurotic. Brandy and champagne are constantly administered in illness, except among rank and raving lunatics. But I have seldom heard of an invalid leaping to life after a draught of anchovy sauce; or of anybody eating pepper for days on end; or of people in hysterics being quieted with pickles. If it ever comes to the old Manichean controversy about useless luxuries, I think it will be harder to defend the condiments than to defend the stimulants, or even the intoxicants. I am presuming that such Puritans will carry out the moral philosophy that is really at the back of their minds; it does not affect me, for I have quite a different moral philosophy at the back of my mind. It would occupy too much space to expound it here, and I have often enough expounded it elsewhere. But it might be indicated by saying that there is a truth behind the joke of the man who said: "Give us the luxuries of life and we will dispense with the necessities"; and the truth can be more soberly stated by saying that, in one sense, human beings are not even completely human until they are civilised.



COUNT ROMANONES, THE VETERAN SPANISH LIBERAL LEADER.



DON SANTIAGO DE ALBA, who went into exile in France when Gen. Primo de Rivera came into power.



MARQUÉS DE ALHUCEMAS, LEADER OF THE SPANISH LIBERAL LEFT.



GENERAL BERENGUER, THE SPANISH PRIME MINISTER, WHO RESIGNED, WITH HIS CABINET, ON FEB. 14.

THE CRISIS IN SPAIN: GENERAL BERENGUER AND OTHER LEADING ACTORS.

The Berenguer Cabinet fell on February 14 after King Alfonso had signed a decree cancelling the General Election fixed for next month. The immediate cause was the fact that the Liberal leaders, Count Romanones and the Marqués de Alhucemas, had informed General Berenguer that immediately Parliament opened they would ask the House to vote a new election for a Constituent Cortes which would deal with the whole question of the Constitution and the precise position of the Sovereign.

metaphor meaning that one sex or sort must in all things be treated like the other. But nothing could be more unlucky than the metaphor, whatever we may think of the moral. If there is one thing to which this argument of sameness or assimilation does not apply, it is to the question of sex in connection

IN THE LAND OF THE CHILDREN OF THE SUN—VISITED BY THE PRINCES.

SKETCHES BY BRYAN DE GRINEAU.



PERU—LIMA, "THE CITY OF THE KINGS"; CALLAO, ITS CHIEF PORT; AND MOLLENDO, SEAPORT OF AREQUIPA, SECOND CITY OF THE REPUBLIC: AN ARTIST'S IMPRESSIONS.

In the course of their tour, the Prince of Wales and Prince George reached Lima on February 11. Their first act on entering the capital was to pay an official visit to Don Luis Sanchez Cerro, the Provisional President, who conferred the Order of the Sun upon them. On February 15 the Princes flew to Arequipa, the metropolis of Southern Peru. Lima, illustrated on this page, is one of the most fascinating cities of South America. No less a person than Pizarro, the Conquistador, founded it—in 1535. To-day the buildings of a great commercial city—largely in ferro-concrete—

rise thickly amid the architectural relics of the splendid period when Lima was the capital of the Spanish viceroys. Our artist supplies the following note: In the shade of the arched colonnades in the Plaza de Armas brightly-clad Cholas (half-breed women of pronounced Mongolian type) sell fruit and cakes round their tub, on the top of which is an arrow that spins round and points to numbers. In the tub are cones filled with a sweetmeat made from milk. The buyer is entitled to an extra one if the arrow spins to a lucky number.

DETECTIVES IN THE MAKING: THE SCHOOL OF CRIMINOLOGY



TEACHING FUTURE DETECTIVES HOW TO CLOSE IN UPON AN ANARCHIST'S "CELL," OR A FORGER'S DEN IN A BIG CITY! THE INSTRUCTOR GIVES HIS VIEWS AS TO THE BEST DISPOSITION OF FORCES FOR A SUCCESSFUL POLICE RAID; USING A LARGE SCALE STREET MODEL.



PRACTICE IN THE ART OF TRACING WRITERS OF ANONYMOUS LETTERS AND FORGERS: A PUPIL BEING GUIDED THROUGH THE COMPREHENSIVE GRAPHOLOGICAL MATERIALS WHICH PLAY AN IMPORTANT PART IN THE GERMAN POLICE COURSE.



A TEST FOR KEENNESS AND SPEED OF OBSERVATION AND FOR MEMORY. The picture is shown to the criminology class for a very limited period; the pupils then having to answer such questions as "Where did the pickpocket stand?" and "How was the 'victim' dressed?" and to write down as many significant details as they can remember.



THE POLICE INSTRUCTOR SETS A PROBLEM WHICH NECESSITATES THE PUPIL PUTTING HIMSELF IN THE CRIMINAL'S PLACE: "WHAT MAKES IT IMPOSSIBLE FOR THE MURDERER TO HAVE ESCAPED DOWN HERE—A ROUTE WHICH, AT FIRST SIGHT, SEEMS STRONGLY INDICATED BY ALL THE CIRCUMSTANCES?"



THE ALL-IMPORTANT STUDY OF FINGER-PRINTS, THEIR CLASSIFICATION, AND THE ART OF "READING" THEM: A SECTION OF THE GERMAN POLICE COURSE IN CRIMINOLOGY, TO WHOSE MASTERY THE PUPIL MUST DEVOTE A YEAR.



A FLOWER-POT WITH A FALSE BOTTOM CONCEALING VALUABLE STOLEN GOODS. Here is one of the many specimens of such hiding-places which are kept at the Berlin school of criminology to be used in training the detectives of the future how to use their eyes when engaged in searching suspected houses for stolen goods, contraband, or drugs.

IN WHICH THE BERLIN POLICE LEARN THEIR CRAFT.



A FILM DEMONSTRATION OF HOW A THIEF SETS ABOUT HIS WORK AND THE TOOLS HE USES: EXPLAINING THE ACTIVITIES OF BURGLARS AND HOUSE-BREAKERS TO PUPILS AT THE BERLIN POLICE SCHOOL OF CRIMINOLOGY.



EXAMINING THE EVIDENCE OF A MURDER ON THE SCENE OF THE CRIME—AND IN THE PRESENCE OF THE "BODY" (A DUMMY, WHOSE LOWER LIMBS ARE SEEN AT THE BACK): PUPILS WORKING WITH A MAGNIFYING-GLASS ON BLOODSTAINS; AND TAKING A PLASTER CAST OF A FOOTMARK.



"MURDER OR SUICIDE?" THE INSTRUCTOR, USING A DUMMY "BODY," SHOWS WHY SUICIDE MUST BE RULED OUT—HAVING REGARD, PARTICULARLY, TO THE POSITIONS OF THE PISTOL AND THE FINGERS HOLDING IT AND TO THE GENERAL ATTITUDE OF THE "CORPSE."

The official detective as he is familiar to the man-in-the-street—that is to say, the somewhat inept police investigator who, in the novels of crime, usually plays an indifferent second fiddle to the superlatively talented semi-amateur specialist—shows few indications of training, and very evidently works by rule-of-heavy-thumb rather than with method, scientific or otherwise. Not so the C.I.D. man of real life, whatever his nationality. Essentially, he is knowledgeable; well aware of the habits and the craftsmanship of his natural quarry, the criminal, and able to apply his knowledge in the best possible manner. Partly, of course, he learnt from his own experience, but his skill is based on those who have preceded him, and he is most thoroughly tutored. Needless to say, our own Scotland Yard has its school: that has been dealt with and illustrated on a number of occasions. Here is the equivalent school run by the Berlin police.

Tuition there, which, it should be added, is not confined to detectives proper, is divided into five parts. The first of these sections is devoted to the study of police regulations and *droit administratif*, so that the future policeman or detective may know his exact position when he is dealing with the public; on what occasions he may question, when he may arrest, when he may search. The second promotes intelligence and general keenness. The third is "Police Sociology", studied to make the policeman versed in the manner he should adopt towards those with whom he comes in contact, and able to recognize the characteristic traits of the various classes of men and women with whom he must deal. The fourth part is concerned with police organisation and tactics. The fifth covers criminology only; and it will be noted that most of our photographs deal with this phase.

"PRICELESS TREASURES" OF MEDIAEVAL ART: DISCOVERIES IN A HERTFORDSHIRE CHURCH: EARLY ENGLISH WALL-PAINTINGS OF THE 13TH, 14TH, AND 15TH CENTURIES.

By the REV. F. C. CLARE, Vicar of Flamstead. (See Illustrations opposite.)

The discoveries in Flamstead Church have described and illustrated (on this and the opposite page) are of note just now in view of the restoration of old ecclesiastical wall-paintings in Exeter Cathedral. One of these latter is reproduced in colour on page 285 of this number, and the other in black and white on the page facing it, both from drawings by Professor E. W. Tristram. The Flamstead "finds" brought to light during the past two and a-half years, are of kindred interest.

In recent years there has been a great revival of interest in a much-neglected branch of the arts of the Middle Ages—the pictures and decoration which once adorned the walls of our parish churches and more important

Two years ago, a fortunate accident in my own church led to the discovery, under the whitewash, of early wall-pictures representing no fewer than three centuries of medieval painting; to say nothing of three incised consecration crosses, and some ugly but characteristic painting of the time of Queen Anne or a little later. Architecturally, the church of St. Leonard, at Flamstead, in Hertfordshire, represents every style of building from the Norman to the Perpendicular, and we have in two years uncovered and treasured for preservation definite remains of painting corresponding to the Early English, Decorated, and Perpendicular periods.

Evidently the spandril, or spaces between the arches, of the nave, on both sides, were filled by a series of enormous figures, one in each spandril, probably representing the twelve Apostles. Four fragments of these figures have been found (e.g., Fig. 4), painted in red and yellow ochre, with thick lines, and huge feet with square toes (Fig. 2). The date of the series is about 1275 A.D. The appearance is very odd, as all the figures were cut off, from the line of the elbow upwards, when the early English roof was removed and the clerestory walls were added, in the fifteenth century.

Next, in order of date, we have found remains of a remarkable set of six pictures in the north aisle, where was formerly the chantry chapel of the Beauchamps, Earls of Warwick, and lords of the manor of Flamstead. The walls are divided into two tiers by a zigzag border in red and white, which can be seen just above the painted Crucifixion in the photograph (Fig. 3). Above this line were the Last Supper (shown in the photograph), Christ in the Praetorium, and Christ being crowned with thorns by a grotesque Roman soldier (Fig. 1, upper part); and below the border the Crucifixion, with the head of St. John (Fig. 3), a small figure of the penitent thief on his cross, and traces of other figures and implements of the Passion; then a lovely Entombment (Fig. 5, lower part), with St. Joseph of Arimathea and two attendants; and last, a little angel adorning the Risen Christ (Fig. 1, lower part). Unfortunately, the figure of the Risen Lord is only indicated by one arm, the palm of the hand, and the faint print of the nail, with two fingers raised in blessing. The rest of the figure must have perished when a Perpendicular window was inserted into the wall in the fifteenth century. The date of this series is about 1350 A.D. in the "Decorated" architectural period.

Our most difficult problem was found to be in the wall over the chancel arch, for here, beneath many coats of whitewash, were found remains of no fewer than three coats of painting! The topmost coat belonged to the early eighteenth century, and was in heavy oil paint which would yield to no known tool, and was finally induced to move by solvents. In the photograph (Fig. 6) will be seen a dark patch on which is a somewhat imprudent little cherub. This fragment of the eighteenth-century paint has been allowed to remain as a relic of the period. The entire scheme seems to have consisted of a formal and very ugly arrangement of imitation blue and gold curtains, enclosing the Royal Arms and Supporters, our little cherub and his fragmentary brother sitting on the "frame" which held the arms.

Painting in this same late style has this year also been traced in the old chancel of Hendon Parish Church. Next below there were, and still are, slight remains of a fifteenth-century picture of the "Doom," or Last Judgment. In the top left-hand corner of the photograph (Fig. 6) will be seen the outline of the windowed wall and (apparently) the doorway of the heavenly city, and in the bottom right-hand corner, above the screen, is a large eye (less clear in the illustration) which indicates the head of the huge monster, with open jaws, representing the mouth of hell. The same symbol for the mouth of hell is found at Wenboston, in Suffolk, and elsewhere. We are not altogether sorry that our "Doom" is so incomplete, as frequently these Doom pictures were frankly horrible, and more calculated to inspire terror or mirth than devotion! The "Doom" at Flamstead must have been painted some time after completion of the fifteenth-century clerestory, and it is a fact worth noting that extra windows were built in the clerestory, on either side, to light better.



FIG. 1. A WALL-PAINTING OF ABOUT 1350 A.D., REVEALED IN THE CHANTRY CHAPEL OF THE BEAUCHAMPS, EARLS OF WARWICK, IN FLAMSTEAD CHURCH: (ABOVE) CHRIST CROWNED WITH THORNS BY A ROMAN SOLDIER; (BELOW) AN ANGEL ADORNING THE RISEN CHRIST (A FRAGMENT).

domestic buildings. These paintings were seldom fresco, as they are too often called. Fresco is the painting of colour on plaster freshly laid and still damp, so that colour and plaster set as one thing and the colour thus became permanent. It was in this way that the great Italian masters produced their immortal wall-pictures. In the Italian method, just so much new plaster was laid upon the wall as the artist could colour in a day. If, in a given day, he could not paint all the plaster prepared for him, the area uncoloured was scraped away, so that he could start with moist plaster on the following morning.

The way most usual in England was less scientific, and its results were less durable. The English painter used *tempera*, earth paint laid on the dry surface of the wall, usually plaster; but at times the colour was laid upon smooth stone, especially in the plays of windows. The decoration of domestic buildings suffered, of course, from all the vicissitudes of the buildings themselves, destruction, decay, and changes of fashion, although important remains are still to be found, and some of them sadly in need of preservation. A notable example of this domestic decoration, belonging to the sixteenth century, is to be found in the gatehouse of West Stow Hall, Suffolk.

For all the chequered history of our ancient parish churches, it is the churches which have managed to keep the greatest number of these examples of mediaeval art, some of them early enough in date to rank as English "primitives." But, just because they were painted on church walls, these priceless treasures suffered from peculiar dangers. Not only were they often neglected; they have been regarded as relics of superstition, and covered with whitewash. And even when the whole picture was not obliterated, the faces of the figures were sometimes scratched out by the destroyer. Happily, however, the old-fashioned whitewash can be removed, and when the walls are dry there is a good chance of the manipulator being able to remove the covering without seriously damaging the colour below.

* The face of our Lord on the Cross has been skillfully pieced together from fragmentary lines and colour found on the wall by Mr. William Whistler, A.R.C.A., who has been responsible for the work of preservation.

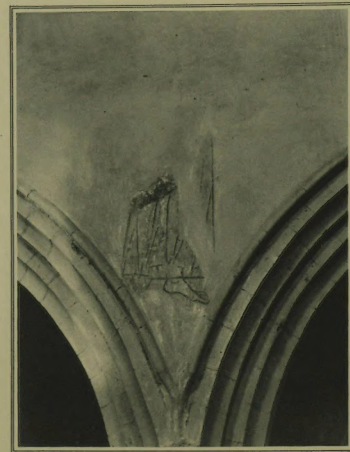


FIG. 2. AN EXAMPLE OF ENGLISH ART OF THE 13th CENTURY FOUND IN THE NAVE OF FLAMSTEAD CHURCH: A FRAGMENT OF A FIGURE (PROBABLY AN APOSTLE) WITH HUGE SQUARE-TOED FEET, IN THE NORTH ARCADE—A WALL-PAINTING TAKEN FROM ABOUT 1275 A.D.

Finally, we have been most happy to find, beneath all this accumulation of whitewash and paint of more than four centuries, a very beautiful record of the earliest picture painted directly on to the unusually sound plaster of the earlier or early English portion of this wall. This picture, clearly shown in the photograph (Fig. 6), is of our Lord in Glory, a subject to inspire devotion and not terror. In the centre is Our Lord, seated on a rainbow, which ends in little banks of clouds. His right foot rests upon an orb, suggesting the Universe. Flanking the central Figure are angels holding emblems of the Passion. The angel on the right (as one looks at the picture) is a tall and graceful figure, with flowing drapery, cross on head, holding a reed surmounted by the sponge, and in the other hand what appears to be a lantern. On the left is part of the figure of another angel holding the scourge, which has knots or pellets in the thongs. Above are two flying angels swinging censers, the bowls of which are seen, one on either side of the nimbus. Most of this very precious relic was painted in black and white outline, but the space within the rainbow is coloured dark red, and the robe covering the lower portion of Our Lord's body is in a paler red, which, when first uncovered, was, for a few moments, of almost an apricot colour. Only those who knew the church when this enormous space was entirely covered with dirty whitewash can realise the difference and life that have been given to the building by this discovery. The work, finished last August, has taken two and a-half years.

Space will only admit one more detail, the latest in workmanship of our pre-Reformation pictures, and the last to be discovered. Opposite the south door, which used to be the principal entrance, I had long been looking for a figure of St. Christopher, and this summer I found him, on a huge scale, and occupying a whole bay of the north clerestory. He appears in the photograph (Fig. 7). The story of St. Christopher wading through the water, with the palm staff in his hand, and finding that the child on his shoulders, growing heavier and heavier, is the Holy Child "by Whom all things were made," is well known. The cult of St. Christopher is a late mediaeval development, and in the fifteenth century no church was considered to be complete without a picture or figure of him. It was believed that to look upon the figure of this popular and legendary saint was to be immune from sudden death during the day. So here, at Flamstead, we have found him at last. The figure is 13 ft. 4 in. in height, and tolerably complete. The staff is painted a deep ochre colour; he wears a red hat, and was clearly looking up into the face of the Holy Child on his left shoulder, the hair and cruciform nimbus of the Child being still faintly visible on the wall.

This painting, although immense, lacks the inspiration and delicacy of the earlier work of the thirteenth hundreds, which seems to have more and more life and uncorrupted devotion as one "lives with it" and sees it every day.

ART RELICS REVEALED UNDER WHITEWASH: FLAMSTEAD EXAMPLES OF ENGLISH MEDIAEVAL WALL-PAINTING.



FIG. 3. A FOURTEENTH-CENTURY WALL-PAINTING IN THE BEAUCHAMP CHAPEL, FLAMSTEAD CHURCH: (ABOVE) THE LAST SUPPER; (BELOW) THE CRUCIFIXION, AND HEAD OF ST. JOHN; ALSO TWO INCISED CONSECRATION CROSSES. (C. 1350).



FIG. 4. ENGLISH ART OF THE THIRTEENTH CENTURY: TWO OF THE FOUR FRAGMENTS FROM A SERIES OF ENORMOUS FIGURES OF THE TWELVE APOSTLES, IN THE NORTH ARCADE OF FLAMSTEAD CHURCH. (DATE, C. 1275).



FIG. 5. A FOURTEENTH-CENTURY WALL-PAINTING: (ABOVE) CHRIST AMONG ROMAN SOLDIERS, ONE GRASPING HIS LEFT ARM, AND ANOTHER HOLDING A SCROLL; (BELOW) THE ENTOMBMENT, THE CENTRAL FIGURE APPARENTLY BANDAGING THE BODY.

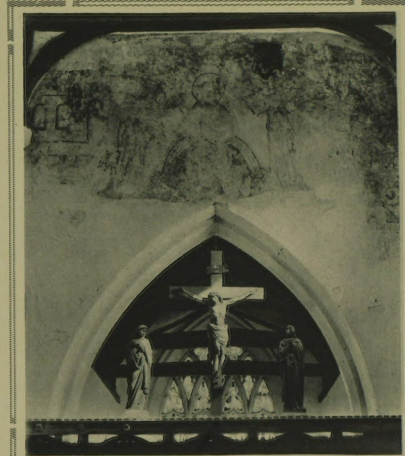


FIG. 6. ART OF THREE PERIODS: (CENTRE, ABOVE ARCH) OUR LORD IN GLORY (EARLY ENGLISH); (BELOW, EACH SIDE) A FIFTEENTH-CENTURY "DOOM"; (TOP, TOWARDS RIGHT) AN EIGHTEENTH-CENTURY CHERUB.

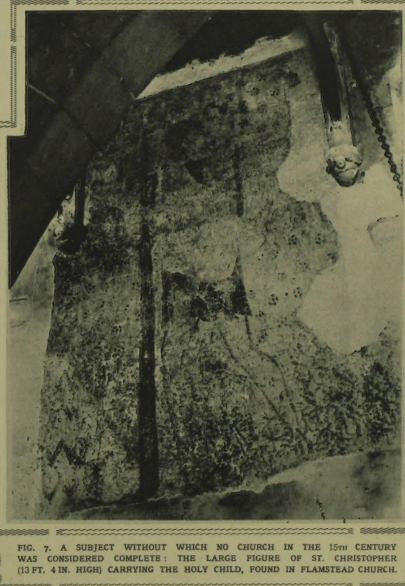


FIG. 7. A SUBJECT WITHOUT WHICH NO CHURCH IN THE 15th CENTURY WAS CONSIDERED COMPLETE: THE LARGE FIGURE OF ST. CHRISTOPHER (13 FT. 4 IN. HIGH) CARRYING THE HOLY CHILD, FOUND IN FLAMSTEAD CHURCH.

In his article on the opposite page, the Rev. F. C. Clare describes the deeply interesting results of his patient work, which has occupied two and a-half years, of recovering from beneath coats of "naked" whitewash an important series of the mediaeval wall-paintings in his church at Flamstead, near St. Albans. He has thus succeeded in restoring the interior to something like its original "blaze of colour." In the Middle Ages such paintings formed a definite means of instruction for an illiterate flock. In a pamphlet on his discoveries, the Vicar writes: "The church was a blaze of colour. The church walls were the Poor Man's Bible. The arrangement of the paintings followed a well-recognised plan. On entering by the

south door, the worshipper in many churches was confronted by a picture of St. Christopher on the north wall, showing the Saint wading through a stream, staff in hand, and carrying the Christ Child on his shoulder. Turning to the right, he found—if the architecture of the church allowed—the picture of the Doom over roof and chancel arch, the most commanding position in the church. Christ, seated on a rainbow, holds the Great Assize. Around Him are angels, bearing emblems of the Passion. On His right are the blessed, entering the heavenly city, while on His left are the lost souls, thrust down by demons into the jaws of Hell. Beyond would be pictures of the Gospel story."

"THE HEART OF THE ANTARCTIC."

BEING AN APPRECIATION OF

"LITTLE AMERICA": By Richard Evelyn Byrd.*

(PUBLISHED BY PUTNAM'S.)

THERE are so many tragedies in the annals of Polar exploration that it is no slight relief to read about an expedition which was carried out with hardly a casualty. Admiral Byrd's narrative leaves us in doubt as to the ultimate fate of Howard Mason, who was very ill when the evacuation of "Little America" took place, and the expedition had scarcely arrived in the Bay of Whales when 40 per cent. of the personnel were stricken with influenza, the germ of which had perhaps been carried by the dogs. But, on the whole, during more than a year's stay in the Antarctic, the men were remarkably free from sickness. Admiral Byrd is not the historian of a forlorn hope, but of a great victory.

This success he owed in no small measure to the preparations and precautions with which he guarded against the malice and caprice of circumstance. A number of prominent American citizens united to help the expedition with the "sinews of war." It was a very costly affair, and all their generosity did not suffice to free the leader from financial worries; but it enabled him to go ahead without having recourse to stringent and crippling economies.

The journey through the pack-ice proved difficult and dangerous. "It is a relief" (Admiral Byrd writes in his journal) "to be moving, but the situation is not without peril. The *Larsen* has us in tow on a 3½-inch single wire cable, and we slide along behind like a cockle-shell in a narrow lane of shattered ice. It is tricky work keeping in line. A slight deviation to right or left might bring us up hard against a heavy floe, in which case something would have to give. The *City*, with her modest displacement of 500 tons, is just a chip in contrast with the *Larsen*, with her 8000 horse-power and 17,000 tons, and, as we follow behind her, we have the impression of being drawn by an irresistible force. When a collision occurs with a thick, solid ice-floe, one of three things must give: the ice, the bow of our ship, or her sides. Thus far the *City* has smashed the ice with incredible strength. Were the *Larsen* to hit an ice mass at the same speed, she must soon tear a hole in her bow. The *Larsen* goes at it more shrewdly. She eases up to a floe, pressing her bow gently against the ice, and then surges forward at full speed. She thus avoids a direct smash, and, instead of penetrating at a blow, she forces her way persuasively through. The pack has a tendency to surge back after the passage of the cleaving hull of the *Larsen*, and we have the constant feeling that it may come between us altogether. Behind us, the passage has closed down into a slim ribbon of black water, the edges of which now lip so closely together it is difficult to believe we got through it. Through this passage the tough little chasers are strung out a half-mile behind, gingerly picking their way under their own power."

In this formation they gradually made their way to the great Ice Barrier and the Bay of Whales, "teeming" (as James Murray, Shackleton's biologist, wrote) "with all the familiar kinds of Antarctic life—whales, killers, finners, and hump-backs." The party's most pressing need was to establish a base, and after some prospecting they found the very thing they wanted—"a kind of basin . . . splendidly protected by a high snow rim . . . in all directions but west, and accessible from the point of view of loading operations."

The news of the discovery of "Little America" (as the base was called) was received with joy by everyone; but the business of unloading the gear from the ships proved exceedingly troublesome. The dogs were invaluable. Admiral Byrd thinks that Captain Scott made a mistake when he chose Mongolian ponies as a means of transport instead of dogs. "The dogs have delighted me beyond words. They are so lively and strong, one would never think they have been cooped up for more than a month. Terror, Vaughan's leader, pulled to-day till he could hardly stand. The love these Eskimo dogs have for their work is quite wonderful. As we were about to start from the *City*, one of the dogs appeared to be so lame that we decided to leave him behind, but he broke from the hands that held him and struggled to his place in the team. He seemed heart-broken, really, when we

went off without him. . . . We can see now that the wisest thing we have done was to insist on bringing a great many dogs."

There was at least one exciting incident connected with "the battle to unload." Admiral Byrd, out in a small boat, ran into a school of killer-whales. "There was no mistaking the identity of the ominous black, irregular fin, the ugly heads, and the sickly yellow patch under the jaws." Their approach fascinated him, he says, as a snake fascinates its victim. "The thought was in my mind that one of them, coming up after a long dive, might capsize the tiny boat." The boat made a dash for the edge of the bay ice, but the "killers" began to overhaul it. They approached within fifteen feet. "We had drawn our revolvers—a foolish gesture, I concluded later, for a battery of 75's would not have stopped them had they meant business." Happily, they did not—at all events, the party in the boat got away unmolested.

As the days passed, the colony at "Little America" began to settle down and evolve a communal life. In a chapter entitled "Civilisation Does Not Matter," Admiral Byrd gives a very interesting account of the different ways in which the members of the expedition individually and collectively passed their leisure time—they had plenty of it on their hands. "There were other ways than work with which to make time fly. Games were popular. The ancient American institution of poker became an Antarctic pastime. The mere fact that

purple running along the edges, and rose and straw-yellow softly suffusing the interior. For a few moments these curtains rippled and shimmered as though shaken by some Olympian hand. Then they parted, and a mass of colours, deep and intense, whirling and turbulent, came in, like actors taking the stage, and filled the Heavens with colour."

Even at its darkest, we are told, the six months' Antarctic night is not pitch black. "On June 21st, when the sun is at its greatest distance below the horizon, a narrow ribbon of pale red illuminated the northern horizon at noon. . . . The winter night is, as a rule, a dark, sombre gray, rather than total darkness."

During the winter the temperature averaged between 40 and 50 degrees below zero. Once, in July, it fell to 72 degrees. On such occasions "one's breath froze as it exhaled, with a sound like a wind rustling over snow." The oil in the kerosene lanterns also froze; and "the rubber insulation on the telephone wires became brittle and broke when handled." As long as the air is still, the cold causes no great discomfort; but "the faintest wind, moving super-cooled air against the face, tortures the traveller to distraction." At a temperature in excess of 60 degrees below zero, Admiral Byrd's eye-lashes froze "quite tight"; he had to adopt a kind of face-mask to protect them. The best clothing for keeping out the cold was made of reindeer-skin; it affords double the warmth of wool at half the weight.

Admiral Byrd's chief ambition, not unnaturally, was to reach the South Pole. For this enterprise the expedition was equipped with aeroplanes. Plans were discussed, and it was finally decided to make two journeys—the first a "base-laying" flight, which would give opportunities for photography, and allow a "cache" of gasoline to be deposited at a convenient point on the route; the second a direct, non-stop flight to the Pole itself. It was hoped that, in the course of exploration, the question of Carmen Land would be settled once for all. Amundsen believed he had seen it, but Admiral Byrd was never convinced that it really existed.

During the base-laying flight every effort was made to trace this elusive piece of territory. "Ever since we had passed the crevasses, I had searched for signs of Carmen Land and the mountain range which Amundsen believed connected Carmen Land to King Edward VII. Land and South Victoria Land. We . . . failed to see 'the two lofty summits' or the 'appearance of land' to the south-east . . . which he reported on the return journey from the Pole."

The flight to the Pole was accomplished in beautiful weather and without a hitch. Amundsen had travelled at the rate of 25 miles a day; Byrd went at a speed of 90 miles an hour, rising at times to 125. He started at 3.29 and reached the Pole at 1.14. "A few minutes after

the turn I opened a trap-door and dropped over the calculated position of the Pole the small flag which was weighted with the stone from Bennett's grave. Stone and flag plunged down together. The flag had been advanced 1500 miles farther south than it had ever been before our expedition reached the Antarctic. . . . The altimeters indicated our altitude as 11,000 feet."

The flight to the Pole was, of course, the crown of Admiral Byrd's achievement. But the story of his expedition was not yet finished. On the return journey he satisfied himself that Carmen Land was a myth. The days that followed were dedicated to three main objects, among them "an accurate ground-survey of the Bay of Whales and the further investigation of the New Land to the eastward."

Admiral Byrd left the Antarctic with regret. "In all frankness," he writes, "I hate to see it end." He is very modest about his own exploits. "The Antarctic has not been conquered. At best we simply tore away a bit more of the veil which conceals its secrets. An immense job yet remains to be done. The Antarctic will yield to no single expedition, nor yet to half a dozen. In its larger aspects it still remains, and will probably remain for many years to come, one of the great undone tasks of the world."

"Little America" is a splendid record of patience, courage, foresight—and success. L. P. H.



AN INTERESTING EXAMPLE OF RESTORATION IN EXETER CATHEDRAL: THE LARGE "RESURRECTION," TYPICAL OF THE LAST PHASE OF ENGLISH MEDIÆVAL WALL-PAINTING SHORTLY BEFORE THE PERIOD OF OBLITERATION OR DESTRUCTION.

Here we illustrate, by courtesy of Professor E. W. Tristram, the second of the two restored wall-paintings in Exeter Cathedral mentioned in his account of the other reproduced opposite in colour. Describing the above scene, he writes: "It is a large 'Resurrection' on the north wall of the north transept, above the Chantry Chapel, and on the right of the famous ancient clock. Christ is represented stepping out of the tomb and carrying the vexillum. Around Him soldiers lie on the ground sleeping or in the act of awakening, and Jerusalem, with the Church of the Holy Sepulchre, is depicted in the background. A curious reference to contemporary life is introduced in the sexton and his wife carrying spade and lantern. This work, for which no great skill can be claimed, is nevertheless interesting as an illustration of the last phase of mediæval English wall-painting. Not many years could have elapsed after its execution before all wall-paintings in this country suffered either complete destruction or obliteration with lime-wash."—[From the Drawing by Professor E. W. Tristram. Copyrighted.]

money no longer had significance did not diminish the action of the game. No one ever thought of playing for money. A far more precious currency—cigarettes—was played for; and towards the end of the winter, when the supply ran low, the faces of the players were set with a grimace as if the Morgan millions were at stake."

The community did not really lack the benefits of civilisation. They had lectures and music; and the wireless kept them in touch with New York, nine or ten thousand miles away. "Even the collapse of the stock market in the early (Antarctic) spring had its painful repercussions." There were, of course, the physical hardships inseparable from great cold, but these seem to have been reduced to a minimum. One of the most trying jobs was that of night-watchman; no one was exempt from it, except the cook and his assistant. Among the night-watchman's duties was observing the "auroral display" and checking up, at frequent intervals, the direction and velocity of the wind.

The aurora, "perhaps the most beautiful gift of the heavens," was a constant visitor; 90 per cent. of the nights that were clear, or only partially cloudy, were illuminated by it. "On May 4th we saw a gorgeous display in which every form of the aurora made its appearance—glows, curtains, arches, coronas, streamers. Shortly after 7 o'clock, a series of undulating curtains stretched across the sky, almost overhead . . . with a band of pink and

* "Little America." Aerial Exploration in the Antarctic and the Flight to the South Pole. By Richard Evelyn Byrd, Rear-Admiral, U.S.N. (Ret.) (Putnam's; 21s. net.)

A Gem of English Mediaeval Art Restored to Pristine Beauty.

FROM THE DRAWING BY PROFESSOR E. W. TRISTRAM. (COPYRIGHTED.)



NOW REVEALED IN ALL ITS ORIGINAL COLOUR: "THE ASSUMPTION AND CORONATION OF THE BLESSED VIRGIN," AN EXQUISITE FIFTEENTH-CENTURY WALL-PAINTING IN EXETER CATHEDRAL RESCUED FROM OBSCURITY.

Professor E. W. Tristram, well known for his valuable discoveries and restorations in English mediaeval art, has now enabled us to add two further examples (above and on the opposite page) to those given in previous numbers. "During the past year," he writes, "two mediaeval wall-paintings have been revealed at Exeter Cathedral, which for many years have remained dimly visible beneath deposits of dust, ancient varnish, and lime-wash. The first in importance is an 'Assumption and Coronation of the Blessed Virgin.'

The Virgin, attended by choirs of angels in their hierarchies, is represented within a rayed aureole supported by angels. The three persons of the Blessed Trinity appear above, and two angels are placing a crown upon her head. She is clad in a red tunic and mantle of rich brocade wrought with gold reliefs. Executed towards the end of the fifteenth century, it is a fine example of West of England workmanship, bearing analogies to the rood-screen paintings of Devon, many of which were doubtless painted in Exeter."

"Foreign Devils" from a Manchu Library: Rare Chinese Paintings.

REPRODUCED BY COURTESY OF MESSRS. SPINK AND SON, LTD., KING STREET, ST. JAMES'S, S.W.1.



Continued.]

musicians. In appreciating a Chinese painting the Westerner has to prepare himself for entering an entirely new world, a world that is alien to the artistic environment to which he is accustomed. He "must throw over his artistic education, every critical tradition, and all the æsthetic baggage that has accumulated from the Renaissance to our own day." The technique of the Chinese is strange to us, and makes their painting virtually a branch of handwriting: since both are exercises in dexterous brushwork. In the eighteenth century "the modelling of the flesh tints . . . chiaroscuro, and the projection of shadows were declared to be shocking to Chinese eyes." These facts make it doubly pleasant for a Westerner to meet—as he does on this page—some comparatively familiar figures in the strange country of Chinese art, and to recognise Jewish and English travellers masquerading in their quaint artistic "fancy" dress! The pictures, it must be added, measure about 12 inches by 10.

"FOREIGN DEVILS"—PROBABLY ENGLISHMEN OR DUTCHMEN—PORTRAYED ON SILK: MEN OF NOTE ACCOMPANIED BY MUSICIANS—A PAINTING FROM A RARE SET OF TEN ILLUSTRATIONS DEPICTING THE FOREIGN NATIONS KNOWN TO THE CHINESE COURT IN THE EIGHTEENTH CENTURY.

THE reproductions on this page will be of special interest to our readers, both for their subject and for their exquisite quality. The originals are in a rare book which contains ten Chinese paintings on silk, each depicting one of the foreign nations known to the Chinese Imperial Court of the eighteenth century. Each picture comprises a group of six figures, drawn with that precision and painted with that restrained and harmonious colour arrangement for which the Chinese are so famed. The men headed by the wearer of the crown are probably Jews (Illustration 2). The description reads: "Western Foreigners," which is a term applied sometimes to the Portuguese; but the robes and features of this group of foreigners seem to have a strong suggestion of the Semitic. It has even been argued that the crowned figure may be the Chinese artist's conception of the Messiah. The other group (Illustration 1) is even more curious; for it shows two Europeans of high rank—either English or Dutchmen—attended by

[Continued above.]



A PARTY OF FOREIGNERS—PROBABLY JEWS AND POSSIBLY HEADED BY THE MESSIAH—AS SEEN BY A CHINESE COURT PAINTER OF THE EIGHTEENTH CENTURY: A PAINTING ON SILK FROM A SET OF TEN DEPICTING FOREIGN NATIONS THEN KNOWN TO THE CHINESE.

THE CACTUS—FOR "FLORAL OFFERING" AND BRIDAL BOUQUET! THE FASHIONABLE RIVAL OF THE ONCE-FASHIONABLE ASPIDISTRA—IN POLAND!



POSSIBLY NOT THE BEST CHOICE FOR A BRIDE'S BOUQUET! *ECHINOCACTUS COVILLEI*, WHOSE SPINES FURNISH FISH-HOOKS FOR INDIAN ANGLERS.



THE ELEPHANT-EAR CACTUS: AN *OPUNTIA* WHICH FLOURISHES IN CALIFORNIA, BUT MIGHT BE MORE POPULAR IN WARSAW!



A RARE CACTUS WHOSE NETWORK OF SPINES IS IMPENETRABLE SAVE TO VERY SMALL INSECTS:

ECHINOCACTUS RIGIDISSIMUS.

This cactus is rare in cultivation. The stems are from 9 to 15 inches high, and are thickly set with sharp spines. These form a perfect network which is impenetrable except to very small insects.



A TITAN THAT MAY ATTAIN A HEIGHT OF SIXTY FEET: THE GIANT CACTUS—*CEREUS GIGANTEUS*—AS IT IS AT KEW GARDENS.

The cacti here seen are some of those presented to Kew Gardens by Mrs. Sherman Hoyt. *Cereus giganteus* has been known to attain a height of from 40 to 60 feet. Many of these large specimens are branched and the plant has a candelabra-like appearance. The flowers are white in colour, and 3-4 inches in diameter. Other plants in the group are *Opuntias*, *Echinocactus*, and *Cereus*.

PECULIARLY CROWNED: THE TURK'S CAP CACTUS.

Melocactus communis—the "Turk's Cap Cactus"—is a native of St. Kitt's Island. The peculiar crown on the top of the stem is of a bright red colour; hence the common name. The stem grows to a height of 3 ft. and from 1-2 ft. in diameter.



THE BISHOP'S MITRE—A CURIOUS SPINELESS SPECIES: *ECHINOCACTUS MYRIOSTIGMA*, WHICH SEEMS AS IF CARVED FROM STONE.

A very curious spineless species from Mexico; so unplant-like in its form that one might almost imagine that it had been carved from a piece of stone. Its yellow flowers are produced at intervals from June to September.

The cactus, it would appear, has become Poland's favourite "floral offering." Reuter's is responsible for spreading the news—and Reuter's does not joke about so revolutionary a happening! Its Warsaw correspondent even envisages a cult which will outrival that of the aspidistra in Victorian England. "The florists' shops," he wrote a week or so ago, "display cacti in dozens. . . . Nowadays, instead of sending a basket of flowers, one sends the latest kind of cactus. . . . A few

days ago, at a wedding in Warsaw, the bride carried a cactus instead of the usual bridal bouquet." No; Reuter's does not joke—but it does not mind reporting a cynical Benedick's opinion that "the fact that a cactus lasts for years, and a bridal bouquet withers the next day, is not necessarily a recommendation: one reminder is usually enough." Here, for the benefit of those wishing to follow the Polish fashion, are specimen cacti—from Kew Gardens.

The World of the Theatre.

By J. T. GREIN.

MR. DAVID STURGIS AND THE UNIVERSAL THEATRE.—FROM THE SCREEN TO STAGE.

MR. DAVID STURGIS, who is well known in America, is an idealist of idealists. He has for a long time been pleading for a Universal Movement the organisation of Universalism in science,

were presented, in pastoral scenes, with poetic purity. Thus the souls of the audience, through the magnetic beauty of the dancers, were drawn to the ether, which the ancients called heaven.

"Next, the Universal Theatre appeared in Greece. It was Alexander the Great, the idealistic warrior, inspired by the sages of Athens, who brought it to his country from India. Alexander dreamed of the Universal Empire—ruled by the universal wisdom of the ages. He wanted mind, not matter, on the throne of this earth. He saw in the Universal Theatre a magnificent medium for the teaching of the masses. For he knew that in universal intelligence there is universal power. So from the cults, the lodges of the greatest civilisation of all time, came the poets and players of Universalism. The tragedy, through the mysteries of Dionysus and the holy drama of Eleusis, was begun. For the Grecian magicians taught the Grecian poets the purification, the regeneration, of suffering.

"Many of us know the names of the dramatic poets of this Universal Theatre. Among them were Æschylus, Sophocles, and Euripides. They made the drama the greatest of all the arts, more powerful than the Church, the State, and the mart of their epoch. They lifted the people, with their universal stories of the human soul, to wider, deeper, and higher spheres.

"After the War of the Two Roses, the English version of the Universal Theatre, under the great Queen Elizabeth, attained a beautiful genius of expression. It did not come from a religious mystery, but from a cultured aristocracy exhausted through bloody wars. And this theatre was illumined by a universal poet, William Shakespeare. He recovered the ageless wisdom; he championed the universal soul. He carried on the seership of the magicians and prophets of antiquity. He was more universal than

many of them, for he interpreted the three worlds of the body, soul, and spirit with equal mastery."

The object of the Universal Theatre is to bring the theatre back to its original destiny—a temple of the soul, not a mad-house of the senses. He exhorts his hearers to whom he broadcast these views in America, and his readers in England, to combine in this renaissance for the people. "Let us have

countless modern plays which discount woman and persist in placing her on a lower plane than man.

Miss Pola Negri has at last made her long-heralded début as a full-blown actress, at the Coliseum. The event was full of expectations, and, in the case of some, of apprehensions. More than one "star" has, after the Jena of the film, met his (or her) Waterloo on the stage. In the case of Miss Negri, I would bring in the Scottish verdict of "not proven." She has not made *éclat*; she has not failed. She brings to the real theatre three valuable assets: her obviously fervent, semi-Oriental temperament; her imposing crown of jet-black hair; her magni-



"THE IMPROPER DUCHESS," AT THE GLOBE: MISS YVONNE ARNAUD AS HER HIGHNESS THE DUCHESS OF TANN.

"The Improper Duchess" is by Mr. James Bernard Fagan, who, it will be remembered, numbers among his plays "The Prayer of the Sword," "And So To Bed" and "The Greater Love," and the stage versions of "Bella Donna" and "Treasure Island."

art, and philosophy. At present, he is busy creating a Universal Theatre which will anon be opened in New York, with branches throughout the United States. Once this is launched, he may come to London and try to create there a similar institution; and he asks me, through the pages of *The Illustrated London News*, to give publicity to his scheme, of which, frankly, I knew very little. At my invitation, he gave me his own views. He writes:

"What is the history of the Universal Theatre? It began in the Orient thousands of years ago. It came out of the most profound mysteries of religion; the true religion of the magical mind, of the temples of truth and the gardens of beauty. Thus the theatre was created for eternal idealism—for the interpretation of the universal soul. The dramatists were magicians, prophets, and poets. The players were initiates of the love and wisdom of the Universe. Thus the true theatre, in the control of universal genius, is the most powerful evocation of inspiration and enthusiasm. Thus the false theatre, in the hands of materialism and ignorance, is a horrible laboratory of corruption. What is the prospect for 1931? This universal institution will be restored to its primary high estate. The theatre was created for the illumination of the people. This was its original vision and voice. How its mightiness has fallen! Still life goes upward and downward in cycles. The theatre has struck the bottom of the senses and intellect. It ascends towards the heart, mind, soul, and spirit in this great New Year.

"What a glory has been the Universal Theatre! It has mothered the greatest minds of this planet; from the magicians of China to the poets of France. A marvellous magic, the spell of the spirit, has brooded over its productions. They have called the multitudes to the rose that never dies. The Eternal Feminine has been glorified in the Universal Theatre. The sacred dances of India were rhythms from the stars. They

Nature and Super-Nature again. Let us exalt the eternal Feminine, the Great Mother of us all. She is the Love from which Wisdom comes." In fact, it seems to me that one of the main objects is the worship of all femininity as an antidote to the



"BLUE ROSES," AT THE GAIETY THEATRE: A GOLF-BAG AS HIDING-PLACE FOR THE STOLEN BLOSSOM.

"Blue Roses," the new musical comedy at the Gaiety, is concerned with a wonderful blue rose which is stolen, despite the care of private detectives, and is sought eagerly—until the end of the piece. In the photograph are Mr. Arthur Finn as Otis van Tuyt, and Mr. Kenneth Cove as the detective, Egbert Parkinson.

ficient, luminous, eloquent eyes. As to her English, thanks to the careful training of Miss Kate Rorke, it has merely a slightly foreign flavour, never obtrusive, never disagreeable, until she tries to make her voice sound dramatic—then it rather suggests the ranting school. Her passion she merely tries to impress by raising it, as it were, from the depth of her larynx. True, the little sketch in which she appeared was a paltry thing—a cabaret scene in which a singer bids a long-spun-out farewell to her lover about to be arrested for forgery. There is neither real emotion nor a poignant dramatic situation in it; but, for all its meretriciousness, it had moments in which an actress gifted with unusual tragic power would have moved a facile music-hall audience to sighs, if not tears.

Our public is always easily impressed by sentimentality and "Good-byes" à la Tosti. But, as yet, Miss Negri does not seem to possess the surety of touch, the technique, the tactical facility to coerce, as it were, the audience into *Stimmung*. Being a graceful and, in her movements, sometimes a distinguished, person, Miss Negri at times raises our anticipations of a coming climax. But at the very verge of its rise her voice becomes theatrical, sounds strangely aloof from her attitude, and misses just that spark of emotion which should create vibration in the audience. Yet, when all is said, I believe that, if she were to study diction and free herself from all the influences of the

camera, she has the dower to make a mark on the stage. Her inwardness remains a kind of unexplored field; it may be there to be developed, or it may be merely veneered by her personality. Time will tell.



"BLUE ROSES," AT THE GAIETY: CHEPSTOW POTTS (MR. GEORGE CLARKE) MAKES PLAY WITH THE SHEARS, APING THE LORGNETTE OF AN "OLD SPANISH CUSTOMER" (MISS NORAH NICHOLSON).

A LIVING "TEDDY BEAR" SAVED FROM EXTINCTION: THE QUIANT AUSTRALIAN KOALA BRED TO PRESERVE THE SPECIES.



"ENSCONCED IN A BROAD SHADY FORK IN WHICH IT DOZES SOMETIMES THE DAY LONG": A KOALA, OR AUSTRALIAN NATIVE BEAR (*PHASCOLARETOS CINEREUS*) UP A GUM-TREE IN A PRIVATE "SANCTUARY."



"THE FORE-LIMBS ARE ARMED WITH FIVE CLAWS WHICH GIVE A FIRM GRIP": A CHARMING TRIO OF KOALAS IN MR. NOEL BURNET'S PRIVATE BUSH RESERVE FOR THESE ANIMALS, NEAR SYDNEY.



"AT ABOUT EIGHT MONTHS OLD, TOO LARGE TO SECURE COMFORTABLE ACCOMMODATION IN THE POUCH, IT IS CARRIED ABOUT ON ITS MOTHER'S BACK": A LITTLE KOALA, OR "GUM-BABY," HAVING A "PIGGY-BACK" IN KOALA PARK.

"FOR some years," writes a correspondent, "one of the world's quaintest and most attractive little animals, the koala, or Australian native bear (*Phascolaretos cinereus*), has been rapidly approaching extinction. To avoid the complete disappearance of 'Teddy,' as the koala is dubbed, Mr. Noel Burnet, of New South Wales, has acquired forty acres of bush reserve in the West Pennant Hills, near Sydney, which he has named Koala Park. Already he has there established twenty-five specimens, and breeding and rearing have been accomplished. The koala is the living prototype of a child's toy 'teddy bear.' It has no tail. At birth the baby bear, only about an inch long, shelters in its mother's pouch. At about eight months it is carried about on its mother's back. By the end of its first year the 'gum-baby' is about ten inches high, and weighs about three pounds. In three years it is full grown, to about thirty inches high and twenty pounds in weight. Its expectation of life is then 16 or 17 years. When not scouting at the tree-tops for food, the bear is usually observed ensconced in a broad shady fork, in which it dozes sometimes the day long, and from which it is dislodged with difficulty. When molested or hurt, it whimpers and cries piteously, like a child; tears roll down its face, and it rubs its eyes with its forepaws. Petted, it will put its arms affectionately round one's neck. Its habits of sitting up and scratching its ribs, or of incessantly adjusting its large bushy ears, are particularly quaint and amusing. It is scrupulously clean, and is devoid of vermin."

SPAIN IN POLITICAL TRANSITION: CABINET-MAKING; SCENES IN MADRID.



SIGNS OF THE TIMES: A GROUP OUTSIDE A PRISON IN MADRID, WITH VISITORS DEPARTING AFTER LEAVING CARDS TO SHOW AFFECTION TO POLITICAL PRISONERS WITHIN.



FEMININE INTEREST IN SPANISH POLITICS: TWO WELL-DRESSED WOMEN COMING AWAY FROM THE SAME PRISON AFTER LEAVING THEIR CARDS AS AN EXPRESSION OF LOYALTY TO POLITICAL PRISONERS.

POLITICAL events in Spain have moved very rapidly of late, the position changing from hour to hour. At the moment of writing, the main facts are that General Berenguer and his Cabinet resigned on February 14 after the King of Spain had signed a decree cancelling the proposed general election. The decision was due to a sudden change of plan on the part of the Liberal leader, Count Romanones, who informed the Premier that, immediately on the opening of Parliament, the Liberals would ask the House to vote a new election. On the 16th King Alfonso entrusted the formation of a Government

[Continued below.]



A SPANISH STATESMAN WHO SEVERELY CRITICISED THE KING OF SPAIN A YEAR AGO RECENTLY SUMMONED BY HIS MAJESTY TO FORM A NEW GOVERNMENT—A TASK WHICH HE AFTERWARDS ABANDONED: SEÑOR SANCHEZ GUERRA (IN CENTRE, WEARING TOP-HAT) LEAVING THE ROYAL PALACE IN MADRID AFTER A CORDIAL INTERVIEW WITH KING ALFONSO.



THE EX-PREMIER AND HIS CABINET WHO RECENTLY RESIGNED OFFICE THROUGH A CHANGE OF TACTICS BY THE LIBERAL LEADERS: GENERAL BERENGUER (IN CENTRE) WITH HIS MINISTERS AFTER THEIR RESIGNATION.



THE STATESMAN WHOM SEÑOR GUERRA ADVISED KING ALFONSO TO SUMMON AFTER HIS OWN FAILURE TO FORM A CABINET: SEÑOR MELQUIADES ALVAREZ LEAVING THE PALACE AFTER AN AUDIENCE OF HIS MAJESTY.

[Continued.]

to Señor Sanchez Guerra, the Conservative ex-Premier who, just a year ago, severely criticised his Majesty's public actions. Señor Guerra tried to form a National Government with Republican and Socialist representatives, and visited the prison where leaders of the December revolt await trial. Failing in this plan, he proposed to form a Constitutionalist Ministry. Later, he abandoned the

attempt to form a Cabinet, and advised the King to send for Señor Melquiades Alvarez, already mentioned for the position of Deputy Premier. Señor Alvarez, who is the leader of the Reformist Party, was said to have previously declared: "The King must, at all costs, give every guarantee that he will stand aside and not interfere with the work of the new Government."

THE CRISIS IN SPAIN: THE QUEEN LEAVING LONDON TO REJOIN KING ALFONSO.



ABOUT TO LEAVE LONDON IN ORDER TO REJOIN HER HUSBAND IN MADRID:
HER MAJESTY THE QUEEN OF SPAIN AT VICTORIA STATION.



QUEEN MARY BIDDING FAREWELL TO HER COUSIN AT VICTORIA STATION:
HER MAJESTY KISSING THE QUEEN OF SPAIN.



OFFICIAL FAREWELLS: THE QUEEN OF SPAIN SAYING GOOD-BYE ON LEAVING FOR
MADRID—THE SPANISH AMBASSADOR ON THE RIGHT.



THE KING BIDDING FAREWELL TO THE QUEEN OF SPAIN: HIS MAJESTY
KISSING HIS COUSIN GOOD-BYE AT VICTORIA STATION.

It will be recalled that her Majesty the Queen of Spain arrived in this country on January 29, in order to visit her mother, Princess Beatrice, who, at the time was somewhat seriously ill as the result of a fall which fractured her arm and was followed by an attack of bronchitis and some heart weakness. Fortunately, Princess Beatrice is now so much better that Queen Victoria Eugénie found herself able to leave London; and on February 16 she took her departure from Victoria to rejoin her husband, King Alfonso, in Madrid. Their Majesties King George and Queen Mary drove to the railway station to take leave of their cousin. As is noted under our portrait of King Alfonso, his Majesty's marriage to the then Princess Ena of

Battenberg took place in the Church of San Geronimo, Madrid, on May 31, 1906. The rejoicings were marred by a dastardly bomb attack made on the newly-wedded pair by an anarchist as they drove in procession along the Calle Mayor.

INDIA THE PICTURESQUE—AND VANISHING: STOWITTS "RECORDS."

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A COTTON-WORKER PLYING HIS CRAFT IN PRIMITIVE FASHION:
"COTONNIER GONFLANT DU COTON."



A JEWELLER PUTTING FINISHING TOUCHES TO AN ORNATE SPECIMEN
OF HIS WORK: "SERTISSEUR."



MASTER AND PUPIL: "TRAVAILLEUR D'IVOIRE ET SON APPRENTI."



IN THE MANNER OF AGES PAST: "FEMME MOULANT DE LA FARINE."



USING THE SPINNING-WHEEL GANDHI HAS MADE A SYMBOL: "FILEUSE DE COTON
AVEC LE ROUET QUE GANDHI A PRIS COMME SYMBOLE."

MOST of the news-pictures that come out of India in these days of disturbances are so depressing to those who wish the Empire well that it is more than usually refreshing to look upon such paintings as the ones here reproduced: they are, as a Japanese artist had it when they were being exhibited in Paris recently with a hundred and forty-five others of their kind, "like a ray of sunshine in a fog." More, they are valuable, apart from their charm and their brilliance of colour, from the fact that they are records of phases of life and fashions in costume which are disappearing with regrettable rapidity, banished by the Westernisation which is overwhelming the ancient glories of the East. We are unlucky in that they are not to be shown here, for the present at all events. America follows France in fortune: the Stowitts pictures are about to visit the States. Perhaps, we shall see them later; it is to be hoped so. They would be both welcome and informative. The artist speaks truly when he describes them as being aids to students of ethnology, anthropology, geography, and history. It is good to learn that they are to be published—under the title "Vanishing India."

IN RESTLESS INDIA: POLICE ACTION; AND THE RELEASE OF GANDHI.



ACTION RENDERED NECESSARY BY THE PERSISTENCE OF DEMONSTRATORS: POLICE DISPERSING INDIANS WHO INSISTED ON TAKING PART IN A BANNED PROCESSION DURING THE RECENT "INDEPENDENCE DAY" DISTURBANCES IN CALCUTTA.



THE RELEASE OF MAHATMA GANDHI: THE CROWD GATHERED ON THE MAIDAN, BOMBAY, IN THE HOPE OF HEARING THE LEADER.



THE RELEASE OF MAHATMA GANDHI: THE INDIAN LEADER BREAKING HIS FAST IN BOMBAY AFTER HE HAD BEEN FREED FROM CAPTIVITY AT POONA.

In connection with the first illustration on this page, it may be noted that Mr. Subhas Bose, the Mayor of Calcutta, was sentenced to six months' rigorous imprisonment for rioting and being implicated in a banned parade. He was warned as he walked at the head of the procession, but insisted on going forward and was arrested.—Mahatma Gandhi went to Bombay after he had been released from captivity at Poona. Later, he arranged to address a mass meeting on the Maidan; but, when he appeared on the platform, there was a rush towards him which became a dangerous stampede, and the meeting broke up without any speeches being made. Several casualties occurred. In a statement given

to the "Times of India," Mr. Gandhi claimed that the "Civil Resisters" had only resisted interference with "common rights," such as the right to persuade persons to give up drink or drugs, or not to buy or sell any foreign cloth, or the "natural right" of manufacturing salt. "I am hungering for peace," he said, "if it can be had with honour; but even if I stood alone I could not be a party to any peace which does not satisfactorily solve the three questions I have mentioned"—namely, the drink evil, the foreign cloth evil, and the prohibition of manufacturing salt. It was arranged that he should be received by the Viceroy at New Delhi on February 17, and there begin "conversations."

BOOKS OF THE DAY.

EVEN in my more predatory moments, I have never felt much drawn towards the Bolsheviks. I don't like their long words and ponderous phrases, such as "The Dictatorship of the Proletariat," which, by the way, as the proletariat has probably discovered, is an obvious contradiction in terms. Every Dictator in history, from Moses to Mussolini, has been an individual. The idea of countless citizens (of the type known to Cicero as serving the State only by begetting children) dictating collectively to themselves, recalls a certain revolution in the island of Barataria. The whole thing is too palpably Gilbertian. Nobody seems to like Russia as it is to-day, except its rulers. There may be a brighter side to the picture, but, if so, it has been studiously concealed from the reading public. I cannot speak from experience, but, judging from all accounts, I should not myself choose Moscow as a peaceful haven for my declining years. Most books on modern Russia that come my way tend rather to justify Tennyson's preference for "The palms and temples of the South" at a time—

When single thought is civil crime,
And individual freedom mute.

Anti-Bolshevik writers are not always remarkable for restraint or a high standard of literary style. Some of them "protest too much," and thereby, of course, weaken their case. A notable exception is to be found in "THINGS I REMEMBER," By the Grand Duchess Marie of Russia. Translated from the French and Russian under the supervision of Russell Lord. Illustrated (Cassell; 2rs.). The author is a daughter of the late Grand Duke Paul of Russia (shot by the Bolsheviks), youngest brother of Tsar Alexander III. Her mother was his first wife, Princess Alexandra of Greece, who died young. Later the Grand Duchess Marie lived with her uncle and aunt, the Grand Duke Serge and the Grand Duchess Elizabeth (the "Aunt Ella" of the book). The Grand Duke Serge was bombed to death in Moscow during the "revolution" of 1905. His widow, who from Christian motives interviewed the assassin in prison, herself lived to meet a worse fate in 1918. The story of her death is the more poignant as it was found to have occurred almost simultaneously with the baptism of her niece's child. "How could we know," she writes, "that on this same day, almost at that same hour, hundreds and hundreds of miles away, in a small Siberian town, Volodia, Aunt Ella, and their companions in exile, were ending their earthly existence in hideous suffering. The Bolsheviks threw them that day down an old disused mine-shaft, then shot at them, and threw stones at them. Some were killed at once; others lived for days, and died partly of wounds, partly of starvation."

It will thus be seen that the Grand Duchess Marie has some ground for denouncing Bolshevism, and she certainly does so when occasion requires in no measured terms—but without unduly piling on the agony. She has a dramatic life-story to tell, and she tells it simply and forcibly. The effect is far more impressive than any amount of vituperation. Apart from political events, the book makes a strong appeal as a revelation of the author's own personality, and its development, after a faulty education, under stress of turmoil and danger. Her courage in moments of peril is exemplified by the incident of her remaining standing while all around her lay down, under fire, in the streets of Moscow, and again in the thrilling story of her final escape, with her second husband, across the frontier. It is evident that her resource and persuasive power formed the main factor in their deliverance. The final scene of her farewell to Russia is intensely moving.

French views on the state of Russia early in the war and before the Revolution are to be found in a new instalment of one of the most important among ministerial reminiscences—"THE MEMOIRS OF RAYMOND POINCARÉ," 1915. Translated and adapted by Sir George Arthur (Heinemann; 21s.). Under the dates September 18 and

19, 1915, M. Poincaré records information then just brought from Russia by M. Jean Cruppi, a Deputy, and Commandant Langlois. "M. Cruppi," we read, "had an audience, and begged the Tsar to try and influence King Ferdinand, but Nicholas only answered rather wearily: 'What can I possibly do? I have already paid his debts twice.' . . . Ferdinand is furious with all Europe: his dream was to be Emperor of the Near East. He has been baulked of this, and he will never get over it."

Summarising the Commandant's account of Russia, M. Poincaré writes, in a vein which events proved prophetic: "It is, in a word, an evil spirit which, since the beginning of war, has inspired Petrograd. . . . The Emperor, who personally is one of the most Liberal men of the Government, seems convinced of the necessity of certain, if rather limited, reforms. . . . he is, however, before all things a mystic, and believes implicitly that his power comes to him from God, and that before God he is responsible for the actions of his Government. Will he ever admit that he can share that responsibility with any other? It is difficult exactly to know what led to the dismissal of the Grand Duke (Nicholas). . . . Did the Grand Duke want to shield his Chief of Staff; did his enemies tickle the susceptibilities of the Emperor by alluding to the immense popularity of his uncle? . . . Anyhow, the consequences may be very serious, as the Grand Duke, Langlois assures us, was a peerless Commander-in-Chief, while the Tsar knows little or nothing of military

this: the papers I passed on to my wife were presented by her and my sister to the Latvian Ambassador, to the British Chargé d'Affaires, and were also sent abroad. . . . The matter threatened to assume monstrous proportions, and my execution had become impossible without creating unpleasant complications." One minor point of resemblance between M. Brunovsky's experiences and those of the Grand Duchess is the fact that both confess to an enormous appetite after crossing the Soviet frontier. Escaping from Russia is evidently hungry work. At a station buffet during his journey through Latvia, M. Brunovsky, on finishing dinner, astonished the waitress by immediately ordering another!

Among the author's descriptions of his fellow prisoners is one that may be commended to the attention of our own proletariat. "Very curious," he writes, "was the case of an English sailor who had fled from capitalistic England to the Socialistic Paradise. When I saw him, he had been in prison for seven months as an English 'spy.' The indignation of the sailor knew no bounds, for the poor simpleton, having heard so much about the lovely land of Bolshevism, had decided to get there at all costs, to greet the 'proletarian' leaders and to express his deep admiration. He reached the U.S.S.R. in the bunkers of a steamer, but on landing in Petrograd found himself, first of all, in the Petrograd headquarters of the G.P.U. . . . and then in Moscow—in the 'Inner' prison of the O.G.P.U. I have no information as to his subsequent fate, but I doubt if he was ever permitted to return home."

Here, to conclude, is a "library list" of noteworthy books concerning Russia and other countries of Eastern Europe. Some certainly call for fuller notice, especially the latest travels of a celebrated explorer, "THROUGH THE CAUCASUS TO THE VOLGA." By Fridtjof Nansen. Translated by G. C. Wheeler. Illustrated (Allen and Unwin; 12s. 6d.). Dr. Nansen, by the way, was among the "influences" that secured the release of M. Brunovsky. Out of Russia again comes a new memoir of a pre-Revolution celebrity—"Tol'stoy." The Inconstant Genius. A Biography. By Alexander I. Nazareff. Illustrated (Harper; 15s.). A compact and very

readable work. Incidental allusions to the Grand Duchess Marie and her Imperial relatives occur, during an account of ex-King Ferdinand's visit to the Russian Court, in a very interesting volume of reminiscences—"RECOLLECTIONS OF A BULGARIAN DIPLOMATIST'S WIFE." By Anna Stancioff, née Comtesse de Grenaud. Translated by her Daughter, with an Introduction by Lord Newton. With twenty-eight illustrations (Hutchinson; 18s.).

Memories of a great conflict in Europe that was soon overshadowed by a greater are revived in "THE INNER HISTORY OF THE BALKAN WAR." By Lieut.-Colonel Sir Reginald Rankin, Bt. Vol. II. (Lane; 12s. 6d.). An "ex-enemy" nation whose post-war conditions and future prospects have aroused special interest in this country is represented by a trio of new books. One of them, beautifully and abundantly illustrated in colour and otherwise, is a vigorous plea for Treaty revision, namely, "JUSTICE FOR HUNGARY." The Cruel Errors of Trianon. By Dr. Légrády Otto, Editor-in-Chief of the *Pesti Hírlap*. Published on the occasion of the fiftieth anniversary of that paper, by Légrády Brothers. This is a controversial work, deserving serious attention. The past rather than the present or the future of the same country is vividly chronicled in "BOLSHEVISM IN HUNGARY." The Béla Kun Period. By Baron Albert Kaas and Fedor de Lazarovics. Illustrated (Grant Richards; 16s.); and "A SHORT HISTORY OF THE HUNGARIAN PEOPLE." By Ferenc Eckhart. With an Introduction by Lord Newton and four Maps (Grant Richards; 3s. 6d.). The territorial claims of Hungary are seen from another angle in a historical chapter of a little book mainly descriptive—"CZECHOSLOVAKIA." The Land and Its People. By Clive Holland. Illustrated (Herbert Jenkins; 5s.). "Read, mark, learn, and inwardly digest!" C. E. B.



PART OF A UNIQUE GOLD CROWN, OR FILLET, FROM THE RECENTLY DISCOVERED TOMB OF A YOUNG EGYPTIAN WOMAN OF THE FOURTH DYNASTY (ABOUT 3800-3500 B.C.): THE UNDER-BAND OF GOLD-PLATED BRONZE, SHOWING TWO CATCHES FOR FASTENING IT TO AN UPPER BAND (ILLUSTRATED OPPOSITE).

The gold crown, or fillet, of which the band shown above forms part, is said to be the first of its size ever found in Egypt. It is fully illustrated and described on the opposite page, where some of the photographs show further details of the method of fastening the two bands. As there noted, it was discovered in a tomb near the Sphinx, containing the mummy of a young woman who lived over 5000 years ago.

matters. . . . Is poor Russia going to be another Colossus with feet of clay? And what can we do to help her?"

M. Poincaré's book, of course, is by no means confined to Russian affairs, and it contains many interesting allusions to British war-time leaders, especially Lord Kitchener. There are also some neat thumb-nail portraits. Thus we read, during an Allied Conference in Paris in November 1915: "Mr. Asquith looks rather like a clean-shaven lawyer, or perhaps even more the heavy father of classic comedy. Mr. Balfour is very tall, very dry, in appearance and manner, and rather over-scented. Sir Edward Grey is very short-sighted, but with his slim, upright figure, his aquiline nose, and his smooth but rather languid manner, is every inch the aristocrat; while Mr. Lloyd George, who has the head of an artist with his long curled locks, his high spirits, and his joviality, is nevertheless true to the type of democracy." Again, on a different occasion, M. Poincaré says: "I found Grey just the same as ever, a man of highest principle and splendid loyalty; Kitchener is always to me the great soldier, a noble character with a will of steel."

Denunciations of the Soviet and all its works, far fiercer than any expressed by the Grand Duchess Marie, occur frequently in the personal record of a Socialist who was once a Soviet official, but, coming under suspicion, was imprisoned and sentenced to death. This book is "THE METHODS OF THE OGPU." By Vladimir Brunovsky. Illustrated (Harper; 9s.). The author gives a harrowing account both of his own sufferings, during four years in Russian gaols, and those of other prisoners that came under his observation. He attributes his own reprieve to foreign influence. "Why," he asks, "did the Kremlin butchers shrink from killing me? The explanation is

EGYPTIAN TREASURES OVER 5000 YEARS OLD: A WOMAN'S GOLD FILLET; CLAY FINGERS AND TOES.



A RARE DISCOVERY IN A YOUNG WOMAN'S TOMB OF THE 4TH DYNASTY (38TH TO 36TH CENTURIES B.C.) RECENTLY FOUND NEAR THE SPHINX: A GOLD CROWN OR FILLET, MADE IN TWO PARTS, HERE SEEN COMPLETE, CONSISTING OF AN UPPER BAND, WITH SYMBOLIC DECORATIONS OF HITHERTO UNKNOWN TYPE IN THE FORM OF PAPYRUS LEAVES AND BIRDS; AND AN UNDER BAND (ILLUSTRATED SEPARATELY OPPOSITE) SHOWING ALSO A CUT IN ONE END OF THE UPPER BAND FOR FASTENING PURPOSES.



THE UPPER BAND OF THE FILLET SEPARATED FROM THE LOWER: A SIDE VIEW SHOWING CUTS IN THE ENDS FOR FASTENING, AND THE FRONT OF ONE OF THE GOLD ORNAMENTS WITH A BIRD LIKE AN IBIS.



THE FRONT OF THE UPPER BAND OF THE FILLET: A VIEW SHOWING THE CENTRAL "ROSETTE," WITH ITS DESIGN OF PAPYRUS LEAVES, AND (ABOVE) THE TWO ENDS OF THE BAND, EACH WITH A CUT FOR ATTACHMENT OF A FASTENER.

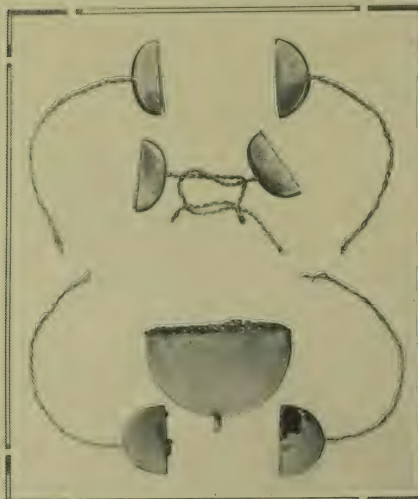


FINGERS AND TOES MADE OF TERRA-COTTA FOUND IN THE SAME EGYPTIAN WOMAN'S TOMB, AND POSSIBLY INTENDED AS SUBSTITUTES FOR THOSE OF HER OWN BODY IN CASE THEY SHOULD DECAY: THE FIRST OBJECTS OF THEIR KIND EVER FOUND, AND SAID TO REPRESENT A FORM OF FUNERARY EQUIPMENT ONLY USED IN THE TIME OF THE OLD KINGDOM IN EGYPT.

Great discoveries have been made near the Sphinx by Professor Selim Hassan, Professor of Egyptology in Cairo University and director of the Egyptian University Expedition. Last year, it may be recalled, he found the tomb of one Ra Ouer, a high dignitary who held thirty-six offices under a king of an early period. This tomb was very extensive—practically a cemetery, with many associated burials. Among them, more recently, was found the sealed tomb of a young woman of the 4th Dynasty, a period estimated by the British Museum as having lasted from the thirty-eighth to the thirty-sixth centuries B.C. Round the head

of the mummy was a gold fillet, or crown-like head-dress, decorated with three gold ornaments of a type hitherto unknown. The central one, in front, is a circular rosette, while the others have a design of papyrus flowers surmounted by a bird resembling an ibis. These decorations are attached to the upper and outer band, made to fasten to a lower and inner band (shown separately opposite). There were also found terra-cotta fingers and toes, possibly substitutes for those of the body should they decay. Such objects have never before been discovered and are said to belong to the Old Kingdom of Egypt.

DISCOVERIES OF HIGH ANTIQUITY IN EGYPT: A 4TH-DYNASTY TOMB— RARE JEWELS, POTTERY, AND ALABASTER.



EGYPTIAN JEWELLERY OVER 5000 YEARS OLD: ORNAMENTS FROM A MUMMY OF A YOUNG WOMAN OF THE 4TH DYNASTY, BURIED NEAR THE SPHINX—A PENDANT OF FAÏENCE BEADS ON A ROLLED THREAD OF GOLD.



PART OF THE DEAD WOMAN'S "DINNER SERVICE" FOR USE IN THE OTHER WORLD: BOWLS OF RED UNPOLISHED POTTERY FOUND CONTAINING REMAINS OF COOKED FOOD AND IN AN EXCELLENT STATE OF PRESERVATION.

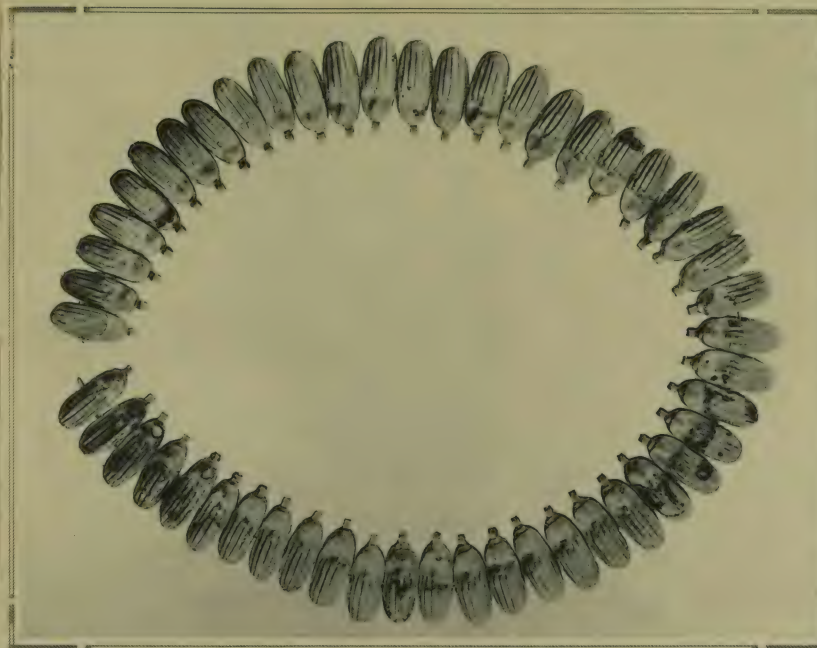
VESSELS BELIEVED TO CONTAIN PROVISIONS FOR THE DEAD WOMAN: TWO OF FOUR JARS OF UNPOLISHED POTTERY FOUND IN HER TOMB, THAT ON THE RIGHT—CLOSED WITH A CLAY CONE OVER A BRASS BALL IN THE MOUTH OF THE JAR.



VOTIVE VESSELS FOUND PLACED ON A SMALL TABLE OF OFFERINGS BESIDE THE SARCOPHAGUS IN THE SAME TOMB IN WHICH WERE THE OTHER OBJECTS HERE ILLUSTRATED: A COLLECTION OF SMALL ALABASTER JARS.



VESSELS PLACED IN THE TOMB TO ENABLE THE DEAD TO QUENCH HER THIRST IN THE AFTER LIFE: DRINKING-CUPS MADE OF FINE WAVED ALABASTER, TO HOLD WINE OR BEER, FOUND AMONG THE FUNERARY EQUIPMENT OF A YOUNG WOMAN WHO DIED IN EGYPT AT THE TIME OF THE 4TH DYNASTY, MORE THAN 5000 YEARS AGO.



A NEW SPECIES FOR THE ENTOMOLOGIST RECORDED BY AN ANCIENT EGYPTIAN GOLDSMITH? A UNIQUE GOLD NECKLACE DISCOVERED ROUND THE DEAD WOMAN'S NECK AND CONSISTING OF 50 GOLD BEADS, BELIEVED TO REPRESENT AN UNKNOWN TYPE OF INSECT, STRUNG ON A GOLD THREAD.



THE ANCIENT EGYPTIAN FORM OF "PILLOW": A HEAD-REST MADE OF THE FINEST ALABASTER, AND IN EXCELLENT PRESERVATION, FOUND SUPPORTING THE HEAD OF THE MUMMY WITHIN THE SARCOPHAGUS.

Professor Selim Hassan's discovery of the sealed tomb of a woman, of 4th Dynasty date, near the Sphinx at Giza, is of great importance in view of the fact that really ancient tombs are rarely found intact, having usually been plundered in antiquity. As noted on the preceding page, the period of the 4th Dynasty is estimated, by authorities of the British Museum, to have extended from the thirty-eighth to the thirty-sixth centuries B.C. This calculation, of course, makes the tomb and its contents well over 5000 years old. In a recent account of the discovery it is stated that the Egyptian University Expedition, of which Professor Hassan is the leader, found a shaft leading to a *mastaba* near that of Meres Ankh, director of the estates of Ra Ouer, the prince-priest whose tomb was found last year. At the bottom of the shaft, at a depth of 29 ft., was the entrance to a funerary chamber sealed with mortared masonry. In the middle of this chamber, when opened, was found a limestone sarcophagus, with four vases of pottery, two of which were sealed with tops of terra-cotta, and no

fewer than seventy-eight small alabaster vases. There was also a little table for offerings, made of polished alabaster. Close to the sarcophagus were the skeletons of two animals, and on a piece of linen stood five finely-worked vases of red pottery covered with a material giving silvery reflections. Two had been broken, perhaps intentionally for ritual purposes. In the coffin was the mummy of a young woman aged about twenty-three, laid with the face towards the east. Round the head was the gold fillet (illustrated on the preceding page), and near it was an alabaster head-rest composed of three separate pieces. The body of the mummy was adorned with two gold necklaces. One was formed of fifty beads, possibly representing insects of an unknown species, strung on gold wire. The other necklace had cylindrical beads, also on gold wire, with beads of faience at the ends. Bracelets of gold and copper were on the wrists and ankles, and there were traces of a tunic trimmed with faience beads, with six gold-covered cones of copper hung at the lower end.



A PAGE FOR COLLECTORS.

"THE FOUR GEORGES" IN PARK LANE: THE PICTURES.

By FRANK DAVIS.

THERE opens on Feb. 23, at Sir Philip Sassoon's house at 25, Park Lane, an exhibition which can be justly called notable. Quite a number of rather dreary functions are organised from time to time in the name of Charity: this exhibition is neither a "function" in the usual sense of the word, nor, above all, is it dreary. It is, on the contrary, intoxicating to a degree.

It is in aid of that admirable institution, the Royal Northern Hospital, and will be open to the public until March 30, including Sundays, from 11 to 7 daily. The entrance fee is 5s., and visitors are hereby informed that pleasure and profit to the value of at least £5 are to be had in exchange. It will, no doubt, be a social event of importance, as were the three previous exhibitions of needlework, silver, and Conversation Pieces held in previous years: its artistic interest will be considerably greater; first, because of the variety of the exhibits, and secondly, because of the extraordinary high quality of the paintings, many of them from famous American collections, and as such unlikely to be seen again in this country.

A notice of the furniture, silver, glass, jewellery, etc., must be postponed. I propose here to mention only the wholly delightful series of eighteenth-century pictures which will, I understand, be hung by themselves. Landscapes are few—three, I think—but these three are the two superb Canalettos belonging to the Duke of Richmond—"The Thames from Richmond House" and "Whitehall from Richmond House"—the same two that were seen at Burlington House in the Italian Exhibition—and a delightful picture of Old London Bridge by Samuel Scott, lent by Lord Rosebery. For my part, I cannot help regretting the absence of a Constable and a Turner, and still more of a Gainsborough landscape, if only because the last-named painted portraits to make

money and landscapes to please himself: but, in the face of such a superlatively fine series of Gainsboroughs, this is merely gratuitous criticism, denoting an incorrigibly pernicky mind. One portrait at least was done for pure love of painting—I refer to the beautiful sketch of himself

belonging to Sir Philip Sassoon. In many ways this comparatively slight little picture has a charm for the thoughtful eye which is different, not in kind, but in degree, from that of the other more famous and more finished portraits of beautiful women.

Of the loans from the United States, Mr. Willener's "Mrs. Graham"—the same beautiful sitter whose full-length portrait is one of the glories of Edinburgh—will no doubt share the honours of popular regard with Gainsborough's "Miss Linley and Brother," belonging to Mr. J. Pierpont Morgan. This last picture left Knole twenty-odd years ago and has remained in New York ever since: it now returns temporarily to London, and is once more hanging in the same room as Lord Sackville's "Third Duke of Dorset," which has been specially lent for the purpose. Another

Devonshire. One of these represents the famous Georgiana, Duchess of Devonshire; another—unfinished—her mother, Countess Spencer, with the future Duchess as a child—a most charming and oddly intimate study. Lady Ludlow has loaned an imposing portrait by the first P.R.A., in which



A SELF-PORTRAIT: THE YOUNG GAINSBOROUGH—PAINTED AT IPSWICH BEFORE HE DECIDED TO RISK HIS FORTUNES IN THE FASHIONABLE WORLD AT BATH.

Gainsborough removed to Bath in 1760, at the suggestion of his friend and first biographer, Philip Thicknesse, and took apartments in the newly-erected Circus. Once settled there, he soon raised his price for a portrait from five to eight guineas, and later was able to command forty guineas for a half-length and a hundred guineas for a whole length. He left Bath in 1774.

From the Painting by Thomas Gainsborough. The Property of Sir Philip Sassoon, Bt.

notable Gainsborough from across the Atlantic is the portrait of Queen Charlotte, belonging to Mr. J. S. Bache.

Gainsborough dominates the exhibition largely because he is Gainsborough, and therefore inimitable. I find it difficult to look at a Lawrence hanging on the same wall: others, whose taste is more catholic, will justifiably linger before the portrait of Lady Maria Conyngham, owned by Mrs. Stotesbury—Lawrence at his most distinguished best—and the wholly charming Lady Palmerston from Panshanger.

Sir Joshua Reynolds is represented by several portraits, of which one—dating from very early in his career, which some critics might consider to be by Allan Ramsay—belongs to Sir Philip Sassoon and three to the Duke of

black silk and quiet tones of grey are silhouetted against a crimson background—a device which, it must be confessed, was handled better in sixteenth-century Venice. There are several Hoppners: three in particular remain in the mind's eye—those lent by the Duke of Sutherland and one of Miss Beresford belonging to Mrs. Jones—while the Raeburns are of a quality worth walking miles to see. A Rowlandson drawing belonging to Mr. Desmond Coke—"Horse Fair at Southampton"—shows that wonderful draughtsman at the height of his powers; a smaller and less important drawing by the same artist lent by Mr. Henry Harris is the "Life Class at the Royal Academy." It illustrates very well how Rowlandson could be extremely funny without being vulgar. No exhibition of eighteenth-century pictures is complete without a Lady Hamilton by Romney—in this case a loan by Lady Louis Mountbatten—but, apart from this and, I think, two other examples, this most popular but a little tiresome painter is not represented. It will be obvious from this brief résumé that a complete range of the century's painting has not been attempted, but that, within the limits chosen, a wonderfully vivid series of portraits of the best people as seen by the best artists of the time has been got together from both the Old and the New Worlds.

Art lovers have every reason to congratulate the Royal Northern Hospital upon the perspicacity of its Honorary Treasurer, and even the poor things who are bored by painting as such cannot fail to respond to the charm of the always well-bred and sometimes distinguished men and women who look out at them from these canvases.



MRS. GAINSBOROUGH, WIFE OF THE PAINTER—BY GAINSBOROUGH: A PAINTING IN THE FOUR GEORGES EXHIBITION.

Gainsborough married Miss Margaret Burr in 1745. She was the sister of a traveller in the employ of his father, a clothier.

From the Painting by Thomas Gainsborough. The Property of Samuel Courtauld, Esq.

AMERICA AND THE FOUR GEORGES EXHIBITION:
WORLD-FAMOUS MASTERPIECES SENT FROM THE UNITED STATES
TO BE SHOWN IN PARK LANE FOR CHARITY.



"LADY MARIA CONYNNGHAM, WITH DOG."—BY SIR THOMAS LAWRENCE, P.R.A. (1769-1830).
Lent by Mrs. Stolesbury, U.S.A.



"MISS FRANCES BERESFORD."—BY JOHN HOPPNER, R.A. (1758-1810).
Lent by Mrs. Jones jun., U.S.A.



"MISS MOTT."—BY THOMAS GAINSBOROUGH, R.A. (1727-1788).
Lent by Mrs. J. H. Harding, U.S.A.



"THE HON. MRS. GRANT OF KILGRASTON."—BY SIR HENRY RAE BURN, R.A. (1756-1823).
Lent by Mr. C. T. Fisher, U.S.A.

To some, at all events, it will be a slightly melancholy thought that a number of the great masterpieces of painting which form a feature of the Four Georges Exhibition have returned to this country only temporarily, from the United States; but regret will be tempered by gratitude to the American owners for their courtesy in lending them. For their generosity also; for, of the fifty-five pictures now in Park Lane, no fewer than thirteen are loans sent specially from America. The four examples here given speak for themselves. In connection with the exhibition as a whole, however, we would refer our readers to the article on the opposite page and point out, as is noted there, that the charity

to be benefited is the Royal Northern Hospital; that the show is at Sir Philip Sassoon's house, 25, Park Lane; that it opens on Monday next, February 23, and that it will remain open until March 30. Pictures, of course, are by no means the only attraction. There is much else of unusual interest to be seen by art-lovers—furniture, silver, glass, jewellery, china, needlework; and so forth.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



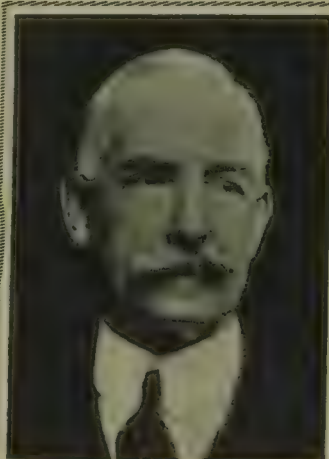
SIR CLAUD F. W. RUSSELL.
Formerly Minister at Berne. Appointed to succeed the Hon. Sir Francis Lindley at Lisbon. Has served in Paris, St. Petersburg, and Tangier; 1908, Buenos Aires; 1911, Madrid; 1913, Foreign Office; 1918, Athens; 1920, Minister to Abyssinia.



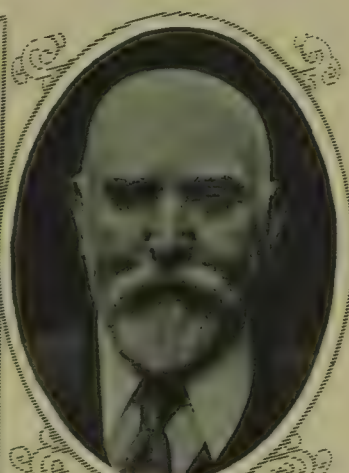
SIR ARTHUR DORMAN.
Died, February 12; aged eighty-two. Chairman of Dorman, Long and Co. Created a K.B.E. in 1918, and a Baronet, in 1923, for services in the supply of munitions. Present at the initiation of Sydney Harbour Bridge, for which his firm supplied the steel.



MRS. JOHN ROSKILL.
Killed (with Miss Weir, a nurse) in a disastrous fire at 33a, Montagu Square, the residence of her husband, Mr. John Roskill, K.C., on February 14. Mrs. Roskill was brought out unconscious and died in the ambulance on the way to hospital.



SIR A. S. MAYS-SMITH.
Died, February 11; aged sixty-nine. Well known in the motor-car industry. Head of several companies. President of the Society of Motor Manufacturers, 1919 to 1921. During the war, served in the Department of Aeronautical Production.



MR. ALFRED SMITH, M.P.
Died, February 12; aged seventy. M.P. (Labour) for Sunderland. Apprenticed to a Thames lighterman, he ran away to the U.S.A. Later was a seaman; then a cab-driver in London. Member of Middlesex County Council.



THE ROYAL TOUR: THE PRINCE OF WALES REVIEWING SEVEN-HUNDRED AND FIFTY EX-SERVICE OFFICERS AND MEN AT PARK CAMP, KINGSTON, JAMAICA.

The visit of the Princes to Jamaica was the occasion of a round of public functions. The Prince of Wales opened the gate of a 75-ft. concrete tower which has been erected close to the Parish Church of Kingston as a war memorial. At Park Camp he inspected 750 ex-Service officers and men. He also inspected companies of the West Yorkshire Regiment, of which he is Colonel-in-Chief. In the afternoon the Princes watched a game of polo.



THE NEW GOVERNOR-GENERAL OF SOUTH AFRICA: LORD CLARENDON INSPECTING CAPE MOUNTED POLICE AT CAPE TOWN.

Lord and Lady Clarendon arrived at Cape Town, with their family and suite, on January 26. They went first to the City Hall, where they were received by the Mayor; then proceeded to Government House, where Lord Clarendon was sworn in as Governor-General of the Union of South Africa. The brilliance of the ceremony was only affected by the Court Mourning for the late Princess Royal.



SIR LAMING WORTHINGTON-EVANS.
Died, February 14; aged sixty-two. Solicitor and Parliamentarian. Appointed special manager to nurse and realise the assets of the Whitaker Wright Companies. 1910, M.P. for Colchester; 1929, M.P. for St. George's, Hanover Square. 1918, Minister of Blockade; 1919, Minister of Pensions; 1921-22, Secretary of State for War; 1923, Postmaster-General; 1924, Editor-in-Chief of the "Financial News"; 1927, Secretary of State for War.



WINNER OF THE WATERLOO CUP IN 1924 AND 1931: MR. T. COOK; WITH HIS PUPPY, "CONVERSION."

Mr. T. Cook, who won the Waterloo Cup in 1924 with "Gushey Job," won the same trophy on February 13 last with his puppy, "Conversion." Two years ago he won the Champion Puppy Stakes with "Clarity"; and he won this event a year ago with "Clovis."



SIR ALGERNON C. PARSONS, O.M.
Died on February 12; aged seventy-six. Built his first steam turbine in the works of Clarke Chapman and Co., at Gateshead. In 1897 built a vessel propelled by a steam turbine, and carried out some well-known experiments in the cavitation of propellers. In 1912 produced a satisfactory geared turbine; and in 1926 evolved a high-pressure turbine. Later, made experiments with carbon under high pressure; and was also well known for his work in connection with optical glass.

FLOOD-LIGHTS ON CHURCHES : NOCTURNAL CHARM IN ARCHITECTURE.



THE BEAUTY OF ANCIENT BUILDINGS REVEALED AFTER DARK BY FLOOD-LIGHTING : SELBY ABBEY BY NIGHT.

Flood-lighting is much used on modern buildings in great cities, and in London perhaps the best-known example is the new headquarters of the Underground Railway. The full possibilities of flood-lighting, however, can only be realised when it is applied to ancient architecture of historic interest and beauty, and it has been employed with great effect on several English cathedrals. Another splendid example is here illustrated—that of Selby

Abbey, in Yorkshire, where Canon Solloway and the churchwardens have arranged for its nightly illumination. The powerful beams bring into relief details of the fine exterior with its twelfth-century walls, and the south front is rendered clearly visible from the railway, so that passengers by train, as well as motorists, can admire it. So, if thou would'st view fair Selby aright, go visit it by the pale flood-light!

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE MONARCH OF SIAM ON A PORTABLE THRONE: KING PRAJADHIPOK, IN A STATE "PALANQUIN" BORNE ON MEN'S SHOULDERS, ON HIS WAY TO NAVAL MANŒUVRES. King Prajadhipok of Siam is here seen at Bangkok, the capital, on his way to attend Naval Manœuvres. The city, it may be recalled, stands near the shores of the Bight of Bangkok, opening into the Gulf of Siam. It is reported that the King, with some other members of the Siamese Royal Family, has arranged to make an official visit to the United States, where he will be treated for a minor ailment of the eyes. He was born in 1893 and succeeded in 1925.



AN OLD-TIME "PRACTICAL JOKE" INSPECTED WITH A VIEW TO PRESERVATION AS AN "ANCIENT MONUMENT": THE "TUMBLEDOWN" STILE AT KENILWORTH PRIORY. The old "tumbledown" stile at the fourteenth-century gatehouse of Kenilworth Priory was lately inspected by the Office of Works with a view to being scheduled for preservation. Our photograph shows a demonstration. When an unwary stranger tries to climb over it, all the rails give way and precipitate him (or her) to the ground. Directly the pressure is removed, the rails resume their position by means of the weights seen on the left, and the victim is thoroughly mystified.



THE FIRST POPE TO ADDRESS THE WORLD BY RADIO: HIS HOLINESS PIUS XI. INAUGURATES THE VATICAN BROADCASTING STATION—(LEFT) SENATOR MARCONI. On February 12 the Pope formally inaugurated the Vatican radio station by delivering a Latin speech of universal appeal to the world. His Holiness first turned on the electric current and sent a brief radio telegram. He then took his seat in the room of the amplifiers. Senator Marconi "announced" the address, pointing out that the Holy Father's voice would be heard for



THE EFFIGY OF AN INDIAN DEALER IN FOREIGN CLOTH PLACED BACKWARDS ON A DONKEY, AND AFTERWARDS BURNT: A DEMONSTRATION IN KARACHI. An Indian dealer in foreign cloth was the cause of a minor riot in Karachi a few weeks ago. He had promised the Karachi Congress Committee not to sell his foreign cloth goods for a certain period. Shortly afterwards, however, he sent the goods to a distant town for sale. Next day an effigy of him, with a placard beginning "traitor" (curiously enough in English), was carried in this insulting fashion through the streets and afterwards burnt.



HIS HOLINESS ABOUT TO SPEAK "TO THE UTMOST PARTS OF THE EARTH": PIUS XI. AT A MICROPHONE, WITH SENATOR MARCONI (BEHIND, NEXT TO LEFT). the first time in all parts of the world. The Pope began by rendering thanks to the Almighty, for being thus enabled to send a message of peace to the uttermost parts of the earth. Finally, he imparted the Apostolic Blessing *urbi et orbi*. Owing to atmospheric conditions, the speech was not very clearly audible in England. Loud-speakers were installed in Westminster Cathedral.

A NOTABLE DISCOVERY AT POMPEII: THE TINTED STATUE OF LIVIA.



A SCULPTURED PORTRAIT OF LIVIA, THE WIFE OF AUGUSTUS AND MOTHER OF TIBERIUS: THE STATUE FOUND AMID VOLCANIC ASH FROM VESUVIUS, IN THE VILLA OF DIONYSIAC MYSTERIES AT POMPEII—(ABOVE) COMPLETELY REVEALED; (BELOW) HALF-BURIED.

ALTHOUGH the important discovery here illustrated was made last year, photographs of the statue have only just become available. It was found at Pompeii, during resumed excavations conducted by Professor Maiuri, Keeper of the Naples Museum, in the famous Villa of the Dionysiac Mysteries, so named from its wonderful wall-paintings depicting initiation rites in the cult of Dionysus (Bacchus). When the eruption of Vesuvius overwhelmed Pompeii, in 79 A.D., the Villa—originally a place of worship—is said to have been in course of transformation into a farm. The finding of this marble statue has suggested that the place may have previously belonged to the Imperial family. It is also of great historic interest as one of the best portraits of Livia. It was tinted, and the bust still retains the original colouring of dark-brown eyes, carmine lips, and fair, slightly reddish hair and eyebrows. The head is a separate work, applied to a torso to which it did not originally belong. The body is probably that of a goddess or priestess, in sacerdotal attire. Livia is said to have become a priestess when Augustus was deified. She was born in 58 B.C., and at fifteen married her cousin, Tiberius Claudius Nero, to whom she bore Tiberius (afterwards Emperor) and Drusus. Augustus compelled her husband to divorce her, in 38 B.C., and married her himself. She died in A.D. 29.



PRINCE BULOW AND THE EVENTS OF 1914.

By **SIGNOR GUGLIELMO FERRERO,**

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

THE third volume of the memoirs of Prince Bulow, long extracts from which have been published, has enriched the history of 1914 by some important documents. Without being actually a responsible actor in the human tragi-comedy of that year, Prince Bulow remained sufficiently well placed to know what was passing during those decisive moments. His memoirs confirm what other documents had half-revealed—that the machine got out of control and ran away from those who were supposed to direct it.

But, in reading these memoirs, we must allow for the revenge which the author's vanity takes as he describes events. Prince Bulow maintains the thesis that the war was a consequence of the incapacity of the Chancellor, Bethmann-Hollweg; of the stupidity of von Jagow, the Minister for Foreign Affairs; and of the Emperor's levity. If he himself had still been governing Germany in 1914, things would have gone very differently! That is possible; though no one can really tell how they might have turned. But if this explanation is sufficient for Prince Bulow, it is not sufficient for his reader, who must ask himself another question, the decisive one: how could the error, the incapacity, or the levity of a few of those in power, a dozen at most, bring about in a few days such great occurrences with such far-reaching consequences? This is where the machine comes into action. Without it, the drama would be incomprehensible.

Prince Bulow's memoirs confirm the middle theory that is between the two extremes; the extremes of which one seeks to overwhelm the Germanic Empires with guilt, and of which the other endeavours to establish their complete innocence. The Governments of Vienna and Berlin thought that they could profit by the Serajevo crime—repeat on a more extended scale the manœuvre which had served them so well in 1909 at the time of the annexation of Bosnia and Herzegovina: they would intimidate Russia and strike at Serbia by assuring to the Germanic Powers the hegemony of the Balkans. The hour was not ill-chosen: the revelations of the Serajevo crime make this plain. But it so happened this time that the ultimatum to Serbia raised a consensus of opinion throughout Europe which almost totally annulled the force of its intimidation. That unexpected resistance placed the Germanic Powers in a dilemma: either they must quash the ultimatum or run the risk of a general war. They allowed to pass in hesitation and vacillation the few days during which they might have found a means of abandoning the ultimatum without acknowledging their failure too openly, and they were caught up and entangled in the war-machine. But the terrible war-machine seized them because it had long existed and had long been waiting for its prey. Of what parts was this machinery composed and why was it able to grind all Europe? That is the real enigma which is hidden under Prince Bulow's revelations. Bethmann-Hollweg and William II. count for little: they were only the first, and least interesting, of the victims who were caught in the cogs.

That new and paradoxical phenomenon began in Europe in 1870; with that victory which was tainted with the horrors of delirium and persecution, and, instead of reassuring the conqueror, disturbed his sleep. After 1870, Germany was a prey to an obsession—the revenge that France would attempt one day or another. This new illness, this nightmare, provoked the unlimited competition of armaments and the struggle for Alliances which, in their turn, led to further over-excitement and delirium. The action of those in authority aggravated the evil; for, in order to induce a People to endure patiently the sacrifices which are necessary for the maintenance of an immense and ever-growing army, it is essential to make it believe itself menaced by powerful and implacable enemies; to convince it that nothing is more beautiful, more glorious, or even more useful for a nation than that it should be powerful, very powerful, the most powerful of all nations. From thence proceeded the

constant efforts which Germany made after 1870 to stimulate the nationalist spirit, and to maintain among the masses fear of the French danger.

Further, it was a vital part of the political system created by Bismarck. Germany would not have been so docile in face of the Hohenzollern hegemony and the Prussian nobility for forty-four years had it not been for that obsession of French revenge and for that perpetual exaltation of the nationalistic spirit. Add to this the prestige of the army and its chiefs, born of the wedding of the recollection of past victories and the fear of future wars. I know that, several times during the years which preceded the war, William II. replied to those who said that his known attachment to Peace was the salvation of the world: "Yes, I want peace, but the army wants war." Besides, it is natural that the chiefs of a victorious army which they regard as being the strongest in the

distrust which becomes more embittered and in the presence of ever-increasing forces. A Government cannot continue for half a century to tell its people that it is threatened by the gravest dangers, and at the same time assure it that it possesses the first army in the world, without finding itself obliged one day or another to make use of the forces of which it has boasted, so that it may definitely thrust aside the peril it denounces. What can diplomatists or Sovereigns do, when the day comes and, in a moment of crisis, they find themselves held between the anxieties and the feverish patriotism of the masses on whom the Government rely and the impatience of the army chiefs masked under the imperative clamour of strategy?

That is what happened in 1914. Prince Bulow assures us that the Germans are the most peaceful of all peoples. The superlative is, perhaps, rather exaggerated; but, at

least, one can easily concede that the Germans are by nature neither more nor less bellicose than any other Europeans. The historical "proofs" by the aid of which it is sought to discover a kind of innate warlike fury in the Germans are not serious. Besides, happily, war-loving peoples ceased to exist in Europe a long while ago, though they are still to be found on the highland plains of Abyssinia and in the mountains of Afghanistan. The war of 1914 broke out not on account of the warlike atavism of the Germans, but because Germany's political situation, born of Bismarck's policy, contained war hidden within it from the very beginning. It rested on the hypothesis of an immense danger which menaced Germany, and on the need for opposing that danger by an increasingly intense military effort. Considering these conditions, it is even to be wondered at that peace should have lasted for forty-four years. But why did Bismarck create a situation which carried within itself an immense war? In his way he was a superior man; he had seen the danger; and he had not hesitated to give counsels of prudence to his successors—advice excellent enough, but with the fault common to much good advice: it was much easier to give than to follow. Why, then, did he impose on his country, with so much tenacity and such audacity, a policy at whose root even he half saw Catastrophe?

It was because he wished to prevent the advent of a Parliamentary régime in Germany. After 1860 Prussia awoke. The fruits of the Revolution of 1848 began to ripen. Strongly supported by public opinion, Parliament prepared itself seriously to oppose the Government; to become a directing organ; to claim the rights of the nation. Bismarck hated '89 and '48, the middle-class and popular ambitions, with the fury of the small nobility, who exaggerate the passions of the great nobility when they adopt them. He wished to arrest the democratic movement; save the power of the Crown; preserve the old Prussian nobility in its privileged position. . . . But, as he was intelligent, he understood that it was impossible to resist all along the line, as the Court, the nobility, and the Conservative forces wished. He conceived, therefore, the plan of solving the problem by making the middle-classes—who alone were able to furnish the framework of the unity of Germany—drunk with the idea of military glory and the satisfaction of power; and thus removing from them any desire for parliamentary institutions and the possibility of their aiming at power themselves.

Bismarck waged the wars of '66 and '70 for German unity and the Empire, so that, like a new Hercules, he might strangle the representative régime in its cradle. The levity of William II., the incapacity of his Ministers and diplomatists, contributed towards provoking the catastrophe of 1914; but let us never forget that all that Imperial levity and all the Ministerial incapacities would have been inoffensive if Bismarck had not succeeded in setting the German Empire as a formidable fortress against the '48 Revolution idea. The deep-seated reasons for the catastrophe of 1914 lie in the political struggles which the Revolution of 1848 provoked in Prussia. It is useful to remember, in connection with Prince Bulow's memoirs, the far-distant origins which provoked the cataclysm; because Europe finds herself again in a position which much resembles that which existed when Bismarck appeared above the horizon. We saw, in 1918, without being aware of it, a kind of second '48 Revolution—

(Continued on page 316.)



A "MYSTERIOUS" CHALK-STONE BUST OF CHARLES I. IN THE VICTORIA AND ALBERT MUSEUM: A FINE CONTEMPORARY PORTRAIT WHICH MAY BE A RELIC OF LAUD'S ROYALIST PROPAGANDA.

In an article in "Apollo," Mr. C. E. Blunt draws attention to this remarkable chalk-stone bust of Charles I., a work to be seen in the Victoria and Albert Museum, but hitherto little noted and little discussed. The names of Francisco Fanelli and Le Sueur—who were patronised by the King—have been considered in connection with it; Mr. Blunt pronounces in favour of Fanelli as its sculptor. At least there is no ambiguity about its date: the inscription on the base, which is visible in a raking light, reads: "Carolus Rex Aetat XXXV." It was carved, therefore, either in 1635 or in 1636. Further, there is no doubt that it came from Chichester, although it can never have occupied the niche in the Market Cross in which the bronze bust of Charles I. stands to-day. Mr. Blunt, in a series of deductions too long to quote here, goes on to show its probable connection with Archbishop Laud's injunction to repair the ancient Vicar's Hall at Chichester in 1635; and, hence, with the Archbishop's policy of bottressing-up the Divine Right of Kings by every means in his power. Thus, he concludes that we have in the bust "not only a fine contemporary portrait of Charles, and a worthy example of Fanelli's art, but also (it would seem extremely probable) a Laudian relic of the greatest interest."

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

world should desire war. All these sentiments, passions, intertwinings of political and dynastic interests constituted those interlocking wheels of the war which, at a certain moment, caught up unfortunate Europe and reduced her to the condition in which she now finds herself. It is impossible to maintain peace indefinitely on a balance of

STUART RELICS OF TRAGIC INTEREST: HISTORIC EXHIBITS NOW TO BE SEEN IN LONDON.



"THE BATTLE OF CULLODEN"—IN PETIT-POINT.

This was probably worked either in the household of John Hay, second Laird of Hopes, or in that of Charles Hay, third Laird. It measures 25½ inches by 49 inches. Its date is about 1750. *Lent by Mr. Alex. H. Tod.*



AN ÉTUI CASE THAT BELONGED TO MARY, QUEEN OF SCOTS.

"Leather étui, partly gilt, 5½ inches long; containing scissors, partly silver and partly gilt, with couchant lions on the handles; and knife and stiletto, of silver, with sejant lions on the handles. A third instrument is missing."—*[Lent by Cluny Macpherson of Cluny.]*



MARY, QUEEN OF SCOTS' POMANDER AND CHAIN OF SILVER.

The pomander is mentioned in a letter from a Protestant witness to Sir William Cecil, describing her (Mary's) execution. "Her attyre was thus . . . a pomander chayne & an Agnus Dei about her necke. . . ." It is 1½ inches high; a round ball standing on a foot and opening out into eight "quarters," as an orange divides. *Lent by Mrs. Crichton Maitland.*



CHARLES I. RELICS—INCLUDING A PIECE OF THE GARTER RIBBON THE KING WORE ON THE SCAFFOLD AND A PIECE OF THE VELVET PALL THAT COVERED HIS COFFIN.

The relics here illustrated are shown in one case. They are a piece of the velvet pall which was found covering King Charles I.'s coffin when the tomb was opened at Windsor in 1813; miniatures of the King and his Queen; a heart-shaped locket containing a lock of the King's hair; and a piece of the Garter Ribbon worn by the King on the scaffold. The miniatures of Charles and Henrietta Maria are copies of Petitot originals (in the collection of the late Duke of Portland) made by Sarah, Countess of Essex. *Lent by the Earl of Essex.*

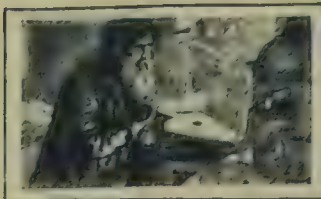


A JEWELLED STOMACHER THAT BELONGED TO MARY, QUEEN OF SCOTS.

This is of unalloyed gold, and the thirty-seven stones in its setting are all Scottish—four of them pearls, and three or four of them cinnamon stones, which are rarely found now. On the back is engraved: "MARIA REX SCOTORUM, 1563." It is 3½ inches long and 3½ inches across. *Lent by the Marchioness of Linlithgow.*

Our readers will recall that we illustrated in our issue of January 31 last a number of the relics to be seen in the Exhibition of Scottish Art and Antiquities which is being held at 27, Grosvenor Square. Here we give five others which are of exceptional interest. With regard to the pomander, it may be added, that it was found in a shop in Edinburgh by the late Countess of Hopetoun. Engraved on the foot are the Royal Crown of Scotland and the royal arms. There is a portrait

on wood of the Queen of Scots holding this pomander and chain; engraved by Pannier and formerly in the Prince Alex Labanoff de Rostoff collection, at Petrograd.



THE WORLD OF SCIENCE.



CONCERNING HUMMING-BIRDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A WEEK or two ago, one of the readers of this page—Mrs. Helen Mueller—who has the good fortune to live in Paraguay, sent me a pencil-sketch and description of a small humming-bird seen in her garden by her little daughter. And with the sketch came a request that I would, if possible, tell

signposts pointing the way to the evolution of the race. One of the most drab-coloured of all the humming-birds is also the giant of the tribe. This is *Patagonica gigas* of the Andes, which attains to a length of nine inches, while the smallest scarcely exceeds two inches. But, besides this, there are a number of species known, from their sombre colouring, as "hermits," and these show, in varying degrees, what we may call "incipient" stages in the direction of splendour.

An added interest is given to the contemplation of these wonderful birds if we can find a standard of comparison. And this is forthcoming in the swifts, their nearest relations. Our own swift, in the matter of its coloration, is not unlike *Patagonica gigas*. But there are some swifts, it will be remembered, which have developed metallic lustre in the plumage and even a certain amount of ornament. The humming-birds have displayed a vastly greater potentiality for ornament, and a no less surprising malleability in regard to their beaks and tongues, whereby they have been enabled to adjust themselves to their very different sources of food. The swifts show a singular uniformity in the matter of beak and tongue, for they obtain all their food in mid-air—flies and other insects. All feed under like and uniform conditions.

The humming-birds also feed while suspended in mid-air, but their food, insects and nectar, is stationary. For it is obtained—exceptions apart—by picking off insects from

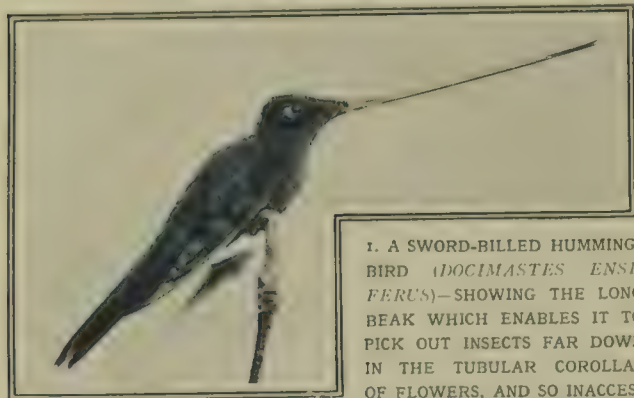
dart thence on their prey after the manner of the fly-catcher. Some others, like *Rhamphodon*, *Phaethornis*, and *Eutoxeres*, examine the crevices of trees and walls for spiders. But whether they cling by their feet while thus hunting, or hang suspended in the air on rapidly vibrating wings, as do some of the "hermits," while examining the under-surface of leaves, I do not know; but their departures from the usual fashion of hunting which prevails among these birds is interesting, and must be associated with conditions which demand further investigation.

There is another peculiarity about the beaks of these birds which has been used as a basis of classification. This consists in the presence of serrated edges to the beak. In some these are conspicuous; in others the serration is feeble; while in the rest the edges are smooth. These serrations are probably intimately related with the requirements of their feeding habits, but we are as yet unable to say what these may be. Nor is this all. The most puzzling, and most remarkable of these adjustments to the mode of feeding, are found in the tongue, which has a mechanism for its protrusion like that of the woodpecker. But whereas in these birds the tongue is

worm-like and solid, in the humming-birds it is cleft to form two tubes, into which nectar and insects are drawn.

There are aspects of this mechanism which need further investigation. This tubular formation would seem primarily to serve the purpose of sucking up nectar—it is a variant on the tongue of the brush-tongued parrots and the sun-birds, and one or two other highly specialised types. But in these the "splitting up" results rather in a brush-like formation, which would be useful in dislodging insects.

To return once more to *Prymnacantha* (Fig. 3), with which I began. The conspicuous white band across the lower part of the back is probably no more than an "accidental" item of its coloration; that is to say, it has no definite meaning. But it is a curious fact that the Paraguayan hawk-moth (*Sesia titan*) displays a precisely similar band, so that bird and insect, seen at large, come to bear a striking likeness. Is this merely an "accidental" likeness, or do either profit from this consequent confusion when the two are feeding?



1. A SWORD-BILLED HUMMING-BIRD (*DOCIMASTES ENSIFERUS*)—SHOWING THE LONG BEAK WHICH ENABLES IT TO PICK OUT INSECTS FAR DOWN IN THE TUBULAR COROLLAS OF FLOWERS, AND SO INACCESSIBLE TO OTHER SPECIES.

The sword-billed humming-bird is a native of Columbia and Ecuador. The beak exceeds the length of the body, and relative to the size of the bird is the longest known to ornithologists.

her its name, and any other information as to humming-birds. The sketch and description seem to fit one of the little "thorn-billed humming-birds" (*Prymnacantha poplearii*) which range from Costa Rica to Bolivia and Brazil. Since it is found as far south as Bolivia, it may well extend only a little further south into the neighbouring state of Paraguay. I should like to know more of the humming-birds of Paraguay, for there are several species to be found there; and more especially am I anxious to get first-hand observation of their habits, and perhaps Mrs. Mueller will be able to help me.

Humming-birds fascinate us all, for they are among the most wonderful of living birds. Round about 500 species have been described by ornithologists, ranging from Northern Canada to Tierra del Fuego, where they have been seen flitting about the fuchsias in a snowstorm. Nor is their distribution merely in a horizontal place, for two species, *Oreotrochilus chimborazo* and *O. pichincha*, Professor Newton tells us, live on the lofty mountains whence each takes its trivial name, at an elevation of 16,000 feet, dwelling in a world of almost continuous hail, sleet, and rain. Examined piecemeal, they are wonderful creatures; but to be confronted with a selection of hundreds all at once, such as are to be seen in Lord Rothschild's wonderful museum, is an experience which sets one gasping with amazement. The man is not yet born who has inspiration enough to convey any adequate word-picture of their scintillating magnificence.

Nature has made them surpassingly beautiful. According to the angle of vision presented, they gleam like burnished metal or blaze like precious stones—ruby, amethyst, sapphire, emerald, or topaz: some flame like fire. Yet, turn a little to the right or left, or inspect them from above or from below, and all the colour vanishes. But, besides these gorgeous displays of colour, they present yet other striking forms of ornament in the form of crests, frills, ear-tufts, or pendent beards. Some have deeply-forked tails, the outer feathers far exceeding the rest of the body in length; some have a frill of white down round the legs, as in *Eriocnemis* (Fig. 4).

But here, as with every other group of birds, we find the females lack the splendours of their mates; and there are some "Cinderellas" whose plumage is of Quaker-like sobriety. But there are valuable



3. A BIRD THAT IS COLOURED LIKE A MOTH (*SEsia*) THAT FEEDS IN THE SAME FASHION. *PRYMNACANTHA POPLARI*—A "THORN-BILLED" HUMMING-BIRD.

forming a sort of halo round the body, which, for the time, conceals their gorgeous colouring. Thus, like these insects, they perform the function of pollen-carriers from one flower to another, and fertilise them.

The length of the proboscis of the moth is governed by the length of the flower-tubes it has to exploit. And so it is with the humming-birds. There will be no need to labour this point if a glance is turned to the photograph of *Docimastes* (Fig. 1) on the one hand, and to the one of the "thorn-billed" (Fig. 3) on the other. In some species the beak is upturned, like that of an avocet, and is relatively as long.

I have mentioned exceptions to this rule of feeding on the wing. *Oreotrochilus pichincha* is one of these, since it has been seen clinging to the rocks of its mountain home in search of food, as well as seeking it on the ground. *Aithya*, *Petaspora*, *Patagonica*, and some others differ still more widely, since they take up a position on dead branches, or twigs, and



2. A SPECIES OF HAWK-MOTH WHICH FEEDS LIKE A HUMMING-BIRD BY HOVERING UNDER FLOWERS AND THRUSTING UP THE LONG PROBOSCIS TO SUCK NECTAR. *SEsia* *TITAN*: FROM PARAGUAY.

Sesia titan shows a white band across the tail which is very similar to that on the humming-bird *Prymnacantha*, illustrated in Fig. 3. This is all the more singular since the bird and the moth feed in the same way.

flowers to which they have been attracted by this same nectar. These winged jewels pass from flower to flower, not like bees, which rest on the flowers, but like the humming-bird and other hawk-moths, which hover before the flowers and thrust down their throats a long proboscis. While the humming-birds are thus engaged, their wings vibrate with incredible speed,



4. *ERIOCNEMIS LUCIANI*: ONE OF THE MANY SPECIES OF HUMMING-BIRDS DISPLAYING A SINGULAR "MUFF" OF WHITE DOWN FEATHERS AROUND THE LEGS.

DUNLOP



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IN A CLASS BY ITSELF



S.C. 22

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"COMPLETING" A WORLD-FAMOUS TAPESTRY BY MEANS OF PAINTING.

LOWER ILLUSTRATION REPRODUCED BY GRACIOUS PERMISSION OF HIS MAJESTY THE KING.

UPPER ILLUSTRATION BY COURTESY OF COMMENDATORE NOGARA, DIRECTOR OF THE PONTIFICAL MUSEUMS AND GALLERIES AT THE VATICAN.



A CELEBRATED TAPESTRY BY RAPHAEL TO BE RESTORED TO PUBLIC VIEW AT THE NEW VATICAN PICTURE GALLERY IN ROME, WITH THE MUTILATED PORTION REPRESENTED BY A PAINTING COPIED FROM RAPHAEL'S ORIGINAL CARTOON IN THE VICTORIA AND ALBERT MUSEUM: THE INCOMPLETE SCENE OF THE BLINDING OF ELYMAS THE SORCERER (LEFT) AT THE INSTANCE OF ST. PAUL (RIGHT), IN CYPRUS, BEFORE THE ROMAN PROCONSUL, L. SERGIUS PAULUS (SEATED, CENTRE), WHO THEREUPON ACCEPTED THE CHRISTIAN FAITH.



RAPHAEL'S ORIGINAL CARTOON (PRESERVED IN THE VICTORIA AND ALBERT MUSEUM) FROM WHICH A WATER-COLOUR COPY OF THE PART MISSING IN THE VATICAN TAPESTRY HAS BEEN MADE AS THE BASIS FOR AN OIL-PAINTING TO BE INSERTED IN THE TAPESTRY TO COMPLETE THE SCENE: RAPHAEL'S DESIGN (IN REVERSE ORDER TO ASSIST THE WEAVER WORKING BEHIND THE CLOTH) WITHOUT THE NICHED STATUE SEEN AT THE SIDE IN THE TAPESTRY.

An interesting method of "restoring" lost parts of a celebrated tapestry, by means of an inserted painting, will be seen in the new Vatican Picture Gallery when it is opened this year. The tapestry (shown in our upper illustration) is one of the ten designed by Raphael and preserved at the Vatican. It represents the miraculous blinding of Elymas the Sorcerer (Acts xiii, 6-12). This tapestry was mutilated in 1527 by soldiers of the Emperor Charles V. They slashed away the lower portion for the sake of gold threads. The Vatican authorities are not attempting yet to re-weave the missing part, but a water-colour copy of it has been

Painted, from Raphael's original design, one of his cartoons in the Victoria and Albert Museum. From this copy will be prepared an oil-painting on canvas to be inserted into the tapestry. It will be noted that the cartoon is reversed, from left to right. This was the practice in Raphael's time, to aid the weaver, working behind the cloth. The Raphael tapestries were woven at Brussels by Peter van Aelst, who added on the right a niched statue. It is believed that this "decoration" must have been cut out of Raphael's cartoon before it was acquired by Charles I., on the advice of Rubens, for the tapestry works at Mortlake.

OVER FOUR MILES A MINUTE: THE NEW WORLD'S LAND-SPEED RECORD.



CAPTAIN MALCOLM CAMPBELL, IN HIS "BLUE BIRD II.," SETTING UP THE NEW WORLD'S LAND-SPEED RECORD OF 245.736 MILES AN HOUR: THE GREAT CAR FLASHING ALONG THE SANDS AT DAYTONA BEACH DURING THE NORTHWARD RUN.



THE NEW BIG CAR RECORD ESTABLISHED BY CAPTAIN MALCOLM CAMPBELL: THE FAMOUS RACING DRIVER WAVING TO THE SPECTATORS AS HE SLOWED-DOWN AFTER HIS AMAZING ACHIEVEMENT.



THE NEW "BABY" CAR RECORD ESTABLISHED BY CAPTAIN MALCOLM CAMPBELL: THE FAMOUS RACING DRIVER DURING THE SPEED-RUN IN THE LITTLE AUSTIN IN WHICH HE DID 94.061 M.P.H. AT DAYTONA.



AFTER HE HAD DRIVEN HIS "BLUE BIRD II." AT A SPEED OF OVER FOUR MILES A MINUTE: CAPTAIN MALCOLM CAMPBELL STANDING BY HIS RACING CAR AT DAYTONA BEACH AND WAVING HIS HAND IN ACKNOWLEDGMENT OF CHEERS.

As was duly recorded in our issue of last week, Captain Malcolm Campbell, driving his "Blue Bird II." at Daytona Beach, Florida, on February 5, set up a new world's record flying mile land-speed of 245.736 m.p.h., and thus achieved his ambition to be the first man to drive a motor-car at over four miles a minute. The previous best was the record of 231.36226 miles per hour established by the late Sir Henry Segrave at Daytona Beach on March 11, 1929. "Blue Bird II.," a direct descendant of the first "Blue Bird," which was built in 1926, is fitted with a 1400-h.p. Napier aero engine of the type used in the Gloster-Napier seaplane

in which Flight-Lieut. G. H. Stainforth attained an air-speed of 336 m.p.h. Captain Campbell's speeds were—Southward Run: 246.575 m.p.h.; Northward Run: 244.897 m.p.h.; Mean Average: 245.736 m.p.h. The times for the measured mile were—Southward Mile: 14.60 seconds; Northward Mile, 14.70 seconds. On the following day, he made a new speed record for cars under 800 cc. capacity by doing 94.061 m.p.h. in a "Baby" Austin—also at Daytona Beach. The previous record was 89 m.p.h. Captain Campbell has sailed for home and it was arranged that he should broadcast from Southampton on February 19.

BEAUTIFUL SPAIN



La Granja. Royal Site of St. Ildefonso.



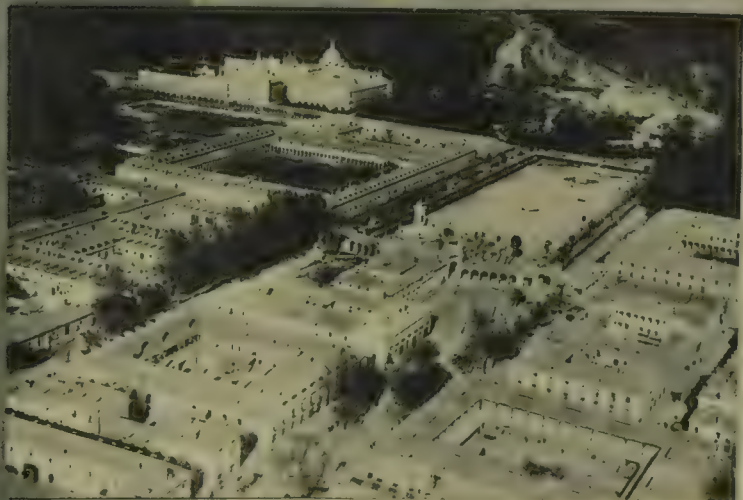
Royal Residence of El Pardo.



A fountain at the Royal Residence of La Granja.



Royal Residence at La Granja.



Royal Site of Aranjuez.



Panoramic View of Escorial Monastery.

VISIT SUNNY SPAIN

the Country of Romance, which offers attractions of many kinds. A journey across Spain takes one through towering mountains into villages with a charm all their own, inhabited by conservative, picturesque peasants, whose courtesy is proverbial. In sharp distinction to this Arcadian existence, cities abound, impressive with churches, gracious with ruins and relics of days gone by. For the artist, there are not only pictures painted by great craftsmen, but also those limned on the canvas of the sky.

On the purely material side, Spain offers comfort unexcelled by any country in the world. Though intensely conservative, even primitive, in parts, the most modern conveniences are available. Together with this there is a geniality of welcome extended by the Spanish which enhances the more solid attractions of the land.

In these days of economic depression, money is a prime consideration. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class are moderate and offer every possible comfort to the patron.

For all information and literature apply to the Spanish National Tourist Board Offices at Paris, 12, Boulevard de la Madeleine; New York, 695, Fifth Avenue; Rome, 9, Via Condotti; Munich, 6, Residenzstrasse; Buenos Aires, Veinticinco de Mayo, 158; Gibraltar, 63-67, Main Street. At London and other cities apply to Thos. Cook & Son's, and Wagons Lits Agencies, or any other Travel Agency.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

ENGLISH motorists are curious to learn whether Mr. Henry Ford will introduce a new model when he opens the British factory for his cars at Dagenham in 1932. Like other makers of motors, the Ford experimental department has delved into the merits of both six- and eight-cylinder cars as compared with "fours." The last-named, we all know, is economical to run, and I rather fancy that, when a change in the Ford car is made, the eight-cylinder, which is still a Detroit "mystery" model, will have preference over a six-cylinder. In fact, many automobile engineers tell me that it is easier to make a cheap eight-cylinder engine than a six-cylinder, because the former has a larger reserve of power behind it in the overlapping of the firing-strokes. Anyway, England is still clinging to its popular four-cylinder cars, although there are a few small "sixes" in the market. Now that Captain Malcolm Campbell has raised the Class H. 750-c.c. flying mile speed to 94 miles an hour on the super-charged Austin "Seven" at Daytona, and Mr. V. Leverett has won the small car Grand Prix with the 1100-c.c. four-cylinder Riley "Nine" at Monte Carlo, British small cars are a rising market in the motor world exchange.

So pleased was Mr. Victor Riley with the result of the Monte Carlo Rally that, when speaking at a luncheon given to celebrate the victory of the Invicta car in the big car class, and of the Riley in the small-sized category, he actually stated that the horse-power tax had really benefited the British motor industry by making them build small-h.p. rated cars with high performance. I record it as noteworthy of these chronicles, but am afraid the h.p. tax was double-edged in its effect. No doubt it produced wonderful small economical motors, but it also prevented our makers building low-priced large-engined cars more suitable for export business. It is also true that the small cars have proved that they can successfully tackle the roughest journey as well as, if not better, than the larger-engined carriage. But the buyers abroad want a big, roomy vehicle with a high top-gear performance and low back-axle ratio, so that changing gears is seldom wanted. Until the Armstrong-Siddeley pre-selector gear-box is more universally adopted, to eliminate all skill required in gear-changing, the big car is bound to be more popular in wilder lands where made roads

are the exception. Native owners with large families want full-sized vehicles, and Europeans prefer them also when East of Suez.

British Small Car "Sixes."

When the 12-h.p. Armstrong-Siddeley was first placed before the public, it created a demand for the small six-cylinder model. To-day, this car still holds the foremost place in this particular market. There are now others to compete with it, such as the new Austin "Twelve-Six," of 14 h.p.; the Wolseley Hornet, of 12 h.p.; the 14.9-h.p. Morris Major, and the 13.8-h.p. Talbot. Here is a wide choice in makes, powers, and prices, and every one of these cars is well worth the amount asked for its purchase. No two are really alike, so that it is not a question of comparison; and, of course, they are all capable six-cylinder cars for touring purposes. Each has a style and distinctive quality of its own, and the various tastes of motorists can be satisfied by one or the other. You make your choice by the virtue you most admire in the car you buy. It is fortunate for both ourselves and the motor-car builder that tastes differ. Otherwise those who like a steady "horse" might take fright at some of the speed "mares" of the road.

To-day, one can divide private car-owners into three sections—carriage folk with chauffeurs, business-cum-pleasure owners who mostly drive themselves, and enthusiasts, usually week-enders on the road. The last-named love the small but swift sports cars. These, however, cost more money than their equivalent h.p. in its ordinary touring guise. For instance, the M.G. Midget of four cylinders, rated at 8 h.p., costs £245 for a coupé or in its racing form, while the ordinary two-seater is listed at £185. When, however, you want an M.G. "Six," which is rated at 17.7 h.p., the cost increases to £525 for the speed model for Mark I., and £650 for a four-seater Mark II. with its silent third speed. The Mark III. M.G. racing four-seater, such as runs in the "double-twelve" hours, Le Mans, and similar sporting events, raises the price to £895. I give these examples to show that speed costs money, and always will, whether in ordinary touring or in sporting events.

Wide Doors Make Comfort.

There are many tastes in coachwork styles which the makers of motor-carriages endeavour to satisfy. Personally, I like very wide doors, to make entrance and exit easy for the users. Some folk did not like the wide doors of the sportsman's coupé or

close-coupled saloon. I still think that, if you are a bit over-size in height or girth, they are much to be preferred. I was glad to see that the Paris Automobile saloon had an improved door for these types of coachwork which opened both sides. Its name is "double-entrée," which speaks for itself, and the production is the design of the Italian firm of Carrozzeria Moderna S.A., of Turin. This double-entry door is provided with a special type of lock both at its front and rear, these locks also acting as hinges. There are four locks to each door, two at each end, one at the top and one at the bottom, each pair of top and bottom locks working together. With this design the door can be opened from the front by the driver or passenger by his side, and from the back by the occupants in the rear seat, the door swinging open on the lock hinges of the other side. This allows easy access to either the front or rear seats in a close-coupled saloon without interfering with the other passengers. According to a picture of this double-entry door in a recent issue of the *Autocar*, the front and rear sets of locks are interconnected, so that, on opening one side of the door the other locks are automatically set in a safety position, thus rendering it impossible for the door to be detached altogether by accident. It can, however, be detached by pressing a button in the lock, which allows the opposite handle to be turned so that the door can be lifted away completely.

Irish Grand Prix Prizes.

It should be noted that the Irish Grand Prix Motor Race at Phoenix Park, Dublin, this year, will take place on June 5 and 6, a month earlier than in 1930. Having had great difficulty in making expenses less than the gate receipts, the executive this year have saved £1200 by reducing the prize money by that amount. This year, £2000 will be divided in place of the £3200 given last year. Not that the £500 in place of £1000 for the winning car is really going to make any difference to the sporting side of the race, or to the entries. The second, third, and fourth prizes are now £300, £200, and £100 respectively. The Saorstat Cup will be awarded to the winner of the race on June 5, and the Eireann Cup to the winner on June 6. It is a handicap race, as run last year, the rules being practically the same. Entries at £20 per car close on March 31, and at £30 per car on April 30. After that date, entries may be accepted subject to such penalty as the Royal Irish Automobile Club may decide to impose.

"Extraordinary Value for Money"



says Capt. Malcolm Campbell,
the world's land-speed
record-breaker at Daytona...

"My first impression when taking over the wheel of this car was that of quality, and I marvelled that it was possible to offer a car of this type at the modest figure of £280, complete. I have, in fact, no hesitation in stating that this car represents extraordinary value for money. The general appearance of the car is attractive, and there is nothing cheap about it—except the price."

(Capt. Malcolm Campbell,
Motoring Editor, "The Field.")

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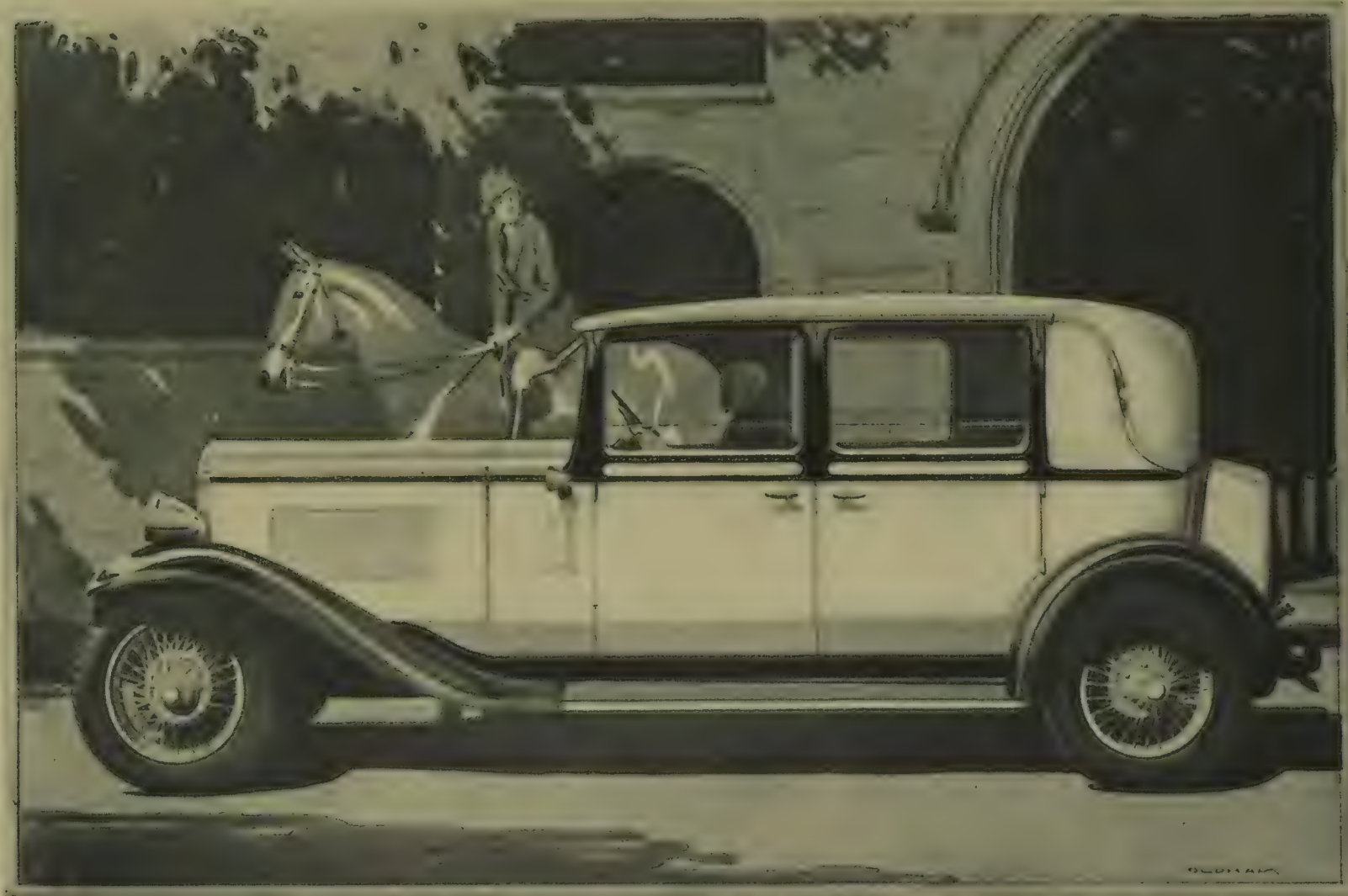
VAUXHALL CADET £280 17 h.p., 6 cylinders



"I strongly recommend any reader who is thinking of buying a new car between the £250 and £300 mark to give the Vauxhall Cadet a thorough test," writes
Capt. Malcolm Campbell.

A complete range on view at 174-182, Great Portland Street, London, W.1

A S . D E P E N D A B L E . A S . A N . A U S T I N



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Suppose you designed your own car . . .

You would specify—you would demand—certain essentials. First and foremost your car would have to be *outstandingly dependable*.

You would demand fine appearance, pleasing lines. You would demand comfort, safety and riding ease. And with these qualities should be combined good performance—good all-round performance, not necessarily spectacular, short-lived speed.

All these demands are met by the new Austin Twenty five-seater Whitehall and Mayfair Saloons. The outstanding dependability of the six-cylinder chassis is recognised—acclaimed. In the new graceful bodies which give a com-

panionable atmosphere for both driver and passengers, are comfort and luxury of appointment not found even in many more expensive cars—deep, well-sprung seating, the finest upholstery, adjustable seats, folding occasional tables, folding foot-rests, disappearing central arm-rests, side arm-rests . . . sunshine roofs.

With this outstanding dependability, this beauty, this comfort offered at such moderate price, is coupled satisfying performance more than capable of meeting all demands made of it—as unflagging, as gallant at the season's end as on the first thousand miles. Talk matters over more fully with your nearest Austin dealer.

*The Twenty Whitehall
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The Mayfair Saloon (six - window) £530. Wheelbase 10 ft. 10 in. Coachbuilt, with rear quarter fabric covered and built-in trunk. Upholstered in fine carriage cloth or Vaumol hide. Full equipment includes Triplex glass, chromium plating and Dunlop tyres. Sliding Sunshine Roof, £10 extra.

AUSTIN

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MARINE CARAVANNING.—CXV.

By COMMANDER G. C. E. HAMFDEN, R.N.

THERE are many persons who have taken to yachting because they enjoy life afloat for its own sake. They are not keen on sailing races or motor-boat racing, nor does cruising in the accepted sense of the word attract them. They want only a movable home on the water during the summer holidays in some quiet spot where they can bathe and live the usual seaside life. The "home," however, must be able to go to sea when required, in order to shift billet, and be comfortable, easy to handle, and cheap to run. For such uses the "fifty-fifty" boat is well worth consideration. This type of vessel is both a moderately efficient motor- or sailing-boat, but is not fast in either capacity, though, if well designed, will not disgrace herself in whichever rôle she may be employed. There are not many of these vessels, and few firms have produced standard models of the type, but I foresee a growing demand for them amongst the class of user I have mentioned. It is pleasing, therefore, to see that Messrs. Henry B. Hornby and Co., of Wallasey, Cheshire, have produced a 34-ft. ketch of a healthy sort which has several unusual features and some that are exceptionally attractive. I am glad to note, for example, that no attempt has been made to cut down weight unduly. The boat is very solidly built throughout, and has 24 cwt. of ballast on her keel and 15 cwt. inside. Her general proportions are also good, for, with a length of 34 ft., her beam is 9 ft. and the draught 4 ft. 3 in. These measurements are well thought out; for they are the smallest permissible that will allow full head-room in the cabins, without the danger of loss of seaworthiness produced by building up the superstructure. The head-room under the beams

in the cabins is 6 ft. 3 in., whilst under the skylights it is 6 ft. 8 in. It would be easy to crowd in a large amount of sleeping accommodation, but this has wisely not been done. Two persons can sleep in the saloon, and two in the after state-room.

Starting from forward, there is a well-lined chain-locker having a centre division, which is followed by a space with direct access to the deck that can be used either as a crew space, store-room, or toilet-

lined mahogany casing. The saloon entrance, and also a large cupboard, is to starboard of this engine, and a steel-lined galley to port which is fitted with a Coleman petrol-stove, cupboards, plate rack, water-tap, and sink. The engine is complete with reverse gear and a water-cooled exhaust pipe, and drives a 20-in. two-bladed propeller through a bronze tail-shaft. The saloon is very light and airy, for, besides a large teak skylight, it has two 6-in. portholes and a window on each side.

Abaft the saloon is a centre cockpit containing the wheel and usual controls, with a 25-gallon fuel-tank on one side of it and a 25-gallon water-tank on the other. At the after end of this cockpit is a door leading to the double-berth sleeping-cabin, which is fitted with a dressing-table and a wash-stand complete with water laid on, also a skylight overhead. A mainsail, mizzen, and staysail are carried, the total sail area being 340 sq. ft. These sails are of mildew-proofed cotton duck, with all their running-gear of manilla rope, the standing rigging being of ploughed steel wire. The deck inventory supplied with each boat is very complete, and includes, amongst other items, a chemical fire-extinguisher, a 56-lb. bow anchor, and a 30-lb. kedge anchor.

I have not yet had an opportunity to handle this vessel, but I see no reason to doubt that she will be safe and comfortable under almost any reasonable conditions. If I owned one of these craft, I might

perhaps favour a slightly larger sail area, but in saying this I realise that Messrs. Hornby must consider those owners who are novices, and so look for safety first. I am informed by Messrs. Shipsales, Ltd., 125, Pall Mall, London, who act as agents for Messrs. Hornby, that the price of these craft is £790 complete for sea if the planking is of pine, and if teak is required this sum is increased only slightly.



A FLOATING HOME FOR ABOUT £790: A "FIFTY-FIFTY" KETCH WITH BOTH SAILS AND MOTOR. This ketch has been produced as a standard model by Messrs. Henry B. Hornby and Co., of Wallasey, Cheshire. "Fifty-fifty" vessels such as these—that is, fitted with an adequate motor (20-24-h.p., in this case), and carrying a sufficient area of sail—may well be popular among those who favour the quiet life afloat.

room. Personally, I should like to see a bath in this compartment. Next comes the mahogany-panelled saloon, which is nearly 12 ft. long and contains, at its forward end, a sideboard on the port side and a deep cupboard to starboard. Two full-length settees are also fitted, with a hinged table on the centre line between them. At the after end is the 20-24-h.p. Ailsa Craig engine, which is covered over with a steel-

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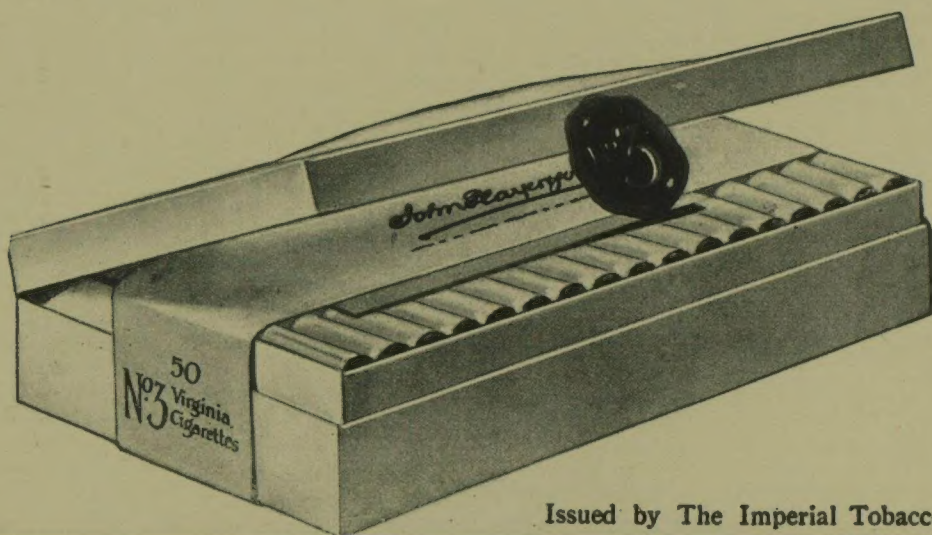
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CANNES

PRINCE BULOW AND THE EVENTS OF 1914.

(Continued from Page 304.)

the collapse of the most powerful dynasties of 1815 and the founding of Republics in Moscow, Vienna, and Berlin; universal suffrage everywhere; the reconstitution of Poland—in fact, the whole programme of '48 (forgotten by the new generations or brushed aside by the wise men of all schools of thought as a foolish collection of childishness) suddenly triumphing in an unimaginable theatrical stroke.

But the triumph of 1918, which no prophet could have foreseen, is not less contested to-day than was that of 1848. One might have thought that, having realised what Bismarck's policy and his triumph over the representative régime cost Europe and the whole world, Europe would have resigned herself to the inevitable with a good grace, by organising Parliamentary Republics where Monarchies had fallen and constitutional Monarchies on the English model where absolute or semi-absolute Monarchies remained but were powerless to govern according to previous methods. This did not happen. Half-Europe is shadowed to-day by the very problem which troubled nearly the whole of Europe after 1848, until the day when Bismarck seemed to have solved it: how to prevent the Old World from unifying itself in the generalisation of the Parliamentary system. In half-Europe, one sees men and Parties, under different names, take up again, and continue by the most unexpected means, that work of Bismarck's which seemed to have been destroyed by the World War. Those men and those Parties carry out badly and with a dangerous unconsciousness what Bismarck did with clear-sighted energy and an intelligence sure of itself. The man who really continues Bismarck's work is Hitler—to speak only of Germany. Here is a fact which will probably appear significant to everyone who wishes to understand the strange epoch in which we live.

What sad reflections such a lamentable decadence might justify! We will limit ourselves to two very simple remarks. The first is suggested by Prince Bulow's book: if the attempt made by a superior man like Bismarck ended in a catastrophe of world-wide proportions, it seems at least imprudent to hope that the numerous, but mediocre, imitators of it will have better fortune and arrive at satisfactory results. The second remark is evolved directly from the first: it seems that Europe has made, and is still making, an exaggerated effort, out of all proportions to the dangers, real or supposed, which are inherent in the adoption of that form of government, to blot out representative institutions from her history. The opponents of the French Revolution have often asked whether it was worth while to shed so much blood in order to substitute a Parliament for a Court: a historian of the

nineteenth century might reverse the question and ask himself if it were worth while, whether it is still worth while, to shed so much blood and provoke so many upsets to prevent a few more Parliaments from replacing out-worn Courts in a certain number of European countries?

There lies a strange mystery in the history of Europe which deserves to be fathomed. Bismarck's generation could still ask itself if the ideas of '89 and '48 were not a dangerous caprice, suggested to the peoples by vanity and the spirit of revolt. But how can we deny to-day that those ideas are the expression of the deep needs of our time, because they are, above all, imposed outside men's will and actions? The fact that the programme of '48, after having been completely forgotten for two generations, suddenly triumphed in 1918, and that half-Europe awoke one fine morning as a Republic, is significant. Besides, representative institutions are no longer a revolutionary novelty which can alarm. They have proved themselves. Many peoples, even in Europe, adopted them a long time ago, and among those peoples are counted the richest, most powerful, and most cultivated of the world. We may recognise that it is impossible to demonstrate their superiority over monarchical institutions; but it is equally impossible to demonstrate the opposite thesis—the superiority of the Monarchies—by any decisive argument. If the history of Republics is shorter, it is also more brilliant than that of Monarchies.

Why then, from 1789 onwards, have these institutions found in all Europe—why do they still find—such violent, implacable, fanatical opposition, as if their advent threatened the existence of Society or the future of civilisation? Why does Prince Bulow himself have so much difficulty in seizing the thread which connects the catastrophe of 1914 with the political crisis of 1848, which Bismarck thought that he had solved, but had only complicated? Why could half-Europe say what Martial did of a woman: "*Nec tecum possum vivere nec sine te*"?

These are points to which it is difficult to give an answer, if one does not wish to admit that it is a question of a violent but passing perturbation which is explained by the dynastic catastrophes of 1917 and 1918. Such a large part of Monarchical Europe crumbled away at the end of the World War that a period of disorder was inevitable. That is still the simplest explanation, and the one which permits us to face the future with more confidence. The root of the matter is to know whether Europe is going to follow to its ultimate conclusion the Revolution which was begun in France in 1789, or whether she will prepare, that return being manifestly impossible, a new fundamental Revolution which will be opposed to the French Revolution. But one does not see from whence would proceed the moral and intellectual forces capable of

making that new Revolution. These great historical changes demand such a long preparation and such vigorous efforts that it seems impossible to contrive two such Revolutions in the space of a century.

It appears more likely, therefore, that we in Continental Europe are participating in the last struggle between the French Revolution and the Old Régime, and that that last struggle will be shorter and less violent than those which preceded it. It is in everybody's interest that it should be as brief and as gentle as possible.

Many of our readers will doubtless wish to contribute towards relieving the great distress caused by the earthquake in New Zealand. We may remind them that the Lord Mayor of London, Sir W. Phené Neal, announced recently: "I have consulted my friend Sir Thomas Wilford, the High Commissioner for New Zealand, and, in order to avoid duplication, I have decided not to open a Mansion House Fund, but would ask all those who desire to show practical sympathy with our kinsmen, to send a donation to the High Commissioner for New Zealand, at New Zealand Government Offices, 415, Strand, London, W.C.2. It is obvious that many thousands of pounds will be required, and I therefore hope that the donations sent to the High Commissioner will be on a generous scale."

Among the "Grotesques of the Animal World" illustrated in our issue of Jan. 24, was one there described as "the head of the Javanese spider, *Philosamia Cynthia Dru*, with its huge comb-like antennæ." An official of the Natural History Museum writes: "The illustration does not represent the head of a spider, but a moth's head. The error may have arisen through a similarity in name—though in nothing else—to *Philodamia*, a genus of small spiders inhabiting the Indian and Malayan regions."

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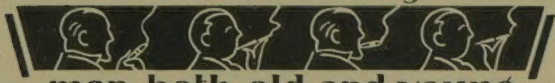
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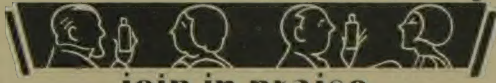
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